

# MUSICAL AMERICA

Vol. XXI. No. 4

NEW YORK

EDITED BY

*John C. Freund*

NOVEMBER 28, 1914

\$2.00 per Year  
Ten Cents per Copy

## PRECEDENCE GIVEN TO AMERICAN MUSIC IN THREE CONCERTS

New York Symphony Society, Philharmonic and Barrère Ensemble All Feature Works of Native Composers in Single Week's Concerts in New York—The Music Worthy Though Far from Epoch-making

WITH New York's two premier orchestras devoting themselves to American music and the Barrère Ensemble of wind instruments offering an all-American program in the chaste and restricted sphere of chamber music, the cause of the native composer has been well cared for in the last week in New York.

Walter Damrosch conducted the New York Symphony Orchestra in an exclusively American program before the National Institute of Arts and Letters and the American Academy of Arts and Letters on November 19. Josef Stransky placed the tone poem "Lucifer," by Henry Hadley, the conductor of the San Francisco Orchestra, on the program of the New York Philharmonic, given on the same day, and the Barrère Ensemble collaborated with that sturdy champion of native music, David Bispham, in an American program on November 22. Detailed consideration of these several concerts follows:

### Damrosch Orchestra in Five American Works

It was through the generosity of Harry Harkness Flagler and Harrison S. Morris that there was made possible, at the sixth annual meeting of the American Academy of Arts and Letters and the National Institute of Arts and Letters, a hearing of the orchestral works of five of the latter's members at Aeolian Hall on Thursday afternoon, November 19. Mr. Flagler, whose gift has made the orchestra of the Symphony Society of New York a permanently endowed organization, with Mr. Morris, defrayed the expense of engaging the orchestra to prepare and perform Frederick S. Converse's symphonic poem "Ormazd," Frederick A. Stock's Andante from his First Symphony; Arthur Whiting's Fantasy, op. 11, for piano and orchestra; Charles Martin Loeffler's "La Vilanelle du Diable," and David Stanley Smith's Overture "Prince Hal."

The session in the morning had been devoted to addresses by William Dean Howells, Mayor John Purroy Mitchel, of New York; Eugène Brieux, the distinguished French academician; Brander Matthews and Robert Herrick. The audience, largely composed of the same persons who were present in the morning, was therefore more literary than musical.

Edward MacDowell's feeling about producing his works at "all-American" concerts was doubtless inspired by his dislike of the chauvinistic in art. When, however, a program is selected not from the works of native musicians but from those by members of a society, the circle is made even smaller. Walter Damrosch conducted all but Mr. Smith's composition, and he labored to make as much of them all as possible. There was cordial applause for all the works, but not the applause of auditors to whom a message had been carried home. All five were too much spun out and would improve by judicious cutting. In Mr. Converse's "Ormazd" there are pages which have emotional eloquence, pages which are akin to some of the finest moments in his "Pipe of Desire." Mr. Stock's An-



—Photo by Aimé Dupont

### THE KNEISEL QUARTET

Famous Chamber Music Organization Which This Season Celebrates Its Thirtieth Year of Artistic Service in the Cause of Good Music in America. From Left to Right in the Photograph Are Franz Kneisel, First Violin; Willem Willeke, Cello; Louis Svecenski, Viola, and Hans Letz, Second Violin. (See Page 6)

dante is a curious mixture of a Brahmsian main-theme, marred by overscoring and over-elaborate decorations on its restatement and French harmonies, which are utterly out of place. Mr. Loeffler's "Vilanelle" is not new to New York. Mr. Damrosch plays it occasionally and the Boston Orchestra has given it a hearing here. It is undeniably clever music, but it carries neither conviction nor the earmarks of creative genius.

Mr. Whiting appeared himself as soloist in his Fantasy. This is one of his older works and therefore cannot be judged by the same standards applied to its program companions. When it was composed, in 1894, it may have been worthy of performance. To-day, it sounds too naïve to be taken seriously, too thin in garb, too loose in structure. Mr. Whiting did his best to make the solo part count, but it was submerged in the maze of his platitudinous orchestral comments which a neophyte would be loath to expose to public view. "Prince Hal," conducted by Mr. Smith, the writer was unable to hear.

Messrs. Converse, Stock and Loeffler are pathfinders; Mr. Whiting is a reactionary. There was evidenced in their works a wealth of orchestral coloring, a notable command of the subtleties of modern instrumentation, but a woeful lack of pregnant ideas. Had the ideas

expressed been one-tenth as good as their setting for the orchestra, the results would have been one hundredfold more satisfying.

A. W. K.

### Henry Hadley's "Lucifer" Played by Philharmonic

Henry Hadley's tone poem, "Lucifer," was given its first public performance at the New York Philharmonic concert of November 19. It was heard privately last Spring at the Norfolk Festival, where it is said it was well received. It was well enough received also last week in New York, Mr. Stransky's emotional reading and the orchestra's flawless execution being largely responsible for that fact. Mr. Hadley has made a musical picture of a poem by the Dutch Vondel concerning "the conspiracy of Lucifer against the hosts of heaven on account of the creation of mankind" according to the program annotator, W. H. Humiston. In it one recognizes the "Heldenleben" of Strauss and things that come from Liszt's "Faust" Symphony. Mr. Hadley has written brilliantly for the orchestra; his effects are both well conceived and sound. Yet it is questionable whether he has uttered musical ideas of real eloquence in this work, which as

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### FRITZ KREISLER ARRIVES

Violinist Limping from Wound Inflicted by Cossack

Fritz Kreisler, accompanied by his wife, returned to America aboard the *Rotterdam* on Tuesday morning. Music lovers throughout the country have been overjoyed to learn that the great Austrian violinist was not injured at the Battle of Lemberg in a way to affect his playing. But he used a cane and limped noticeably as he left the steamer, as a result of a wound inflicted by a blow of a Cossack's lance which struck him in the hip at the Battle of Lemberg. He regards his complete recovery as merely a matter of time.

At the outbreak of war Kreisler hastened to take his place as lieutenant in the Third Gratzer Jaeger Regiment. His regiment was in the trenches when a Cossack attack was made on the night of September 16. Kreisler was struck on the shoulder by a horse's hoof and the rider inflicted a severe lance wound in his right thigh. He shot and killed the Russian before he struck a second time. An orderly eventually missed Mr. Kreisler and after a search found him lying helpless in a trench. As the field hospitals were overcrowded he was sent to Vienna.

## GERALDINE FARRAR A DISTINCTLY INDIVIDUAL "CARMEN"

American Soprano Makes Her First Appearance at the Metropolitan in Title Rôle of Bizet's Opera  
—An Interpretation Remarkable for Dramatic Intelligence and Emphasis of the Human Note  
as Well as for Musical Beauty—Triumph for Amato as the "Toreador"—Caruso as "Don  
José"—"Lohengrin" Given Splendid Revival—Arthur Middleton's Successful Début as the  
"Herald"—New Singers in "Bohème"

THE revival of "Carmen" after a lapse of six years at the Metropolitan last Thursday night drew the best house of the season so far. It was a more representative, more musical and certainly more distinguished audience than assembled at the première.

The following was the cast: *Carmen*, Geraldine Farrar; *Micaela*, Frances Alda; *Frasquita*, Lenora Sparkes; *Mercedes*, Sophie Braslau; *Don José*, Enrico Caruso; *Escamillo*, Pasquale Amato; *Dancaire*, Albert Reiss; *Remendado*, Angelo Bada; *Zuniga*, Léon Rothier; *Morales*, Desire Defrere.

Curiosity had long been aroused as to what Miss Farrar would do with the rôle of *Carmen*, which has been assumed by many notable artists in the past, and which has been identified, more particularly, with Emma Calvé, though there are many who would think that Bressler-Gianoli gave a more artistic performance. Others have high praise for Maria Gay. As for the attempt made by Mary Garden, that is generally considered to have been a mistake.

Old-timers remember a notable performance of the rôle by Minnie Hauck, who preceded all the others.

It would be manifestly unfair to compare Miss Farrar's performance with that of any other artist, for the simple reason that in every case, and notably in the case of Mme. Calvé, the American public saw an impersonation that had

been slowly and carefully built up till it reached a high degree of excellence.

We shall not, therefore, compare Miss Farrar's first effort with those of artists who had sung the rôle any number of times before they appeared here, and had, therefore, had ample opportunity to bring out of it all they could.

However, let it be said, at once, that our American prima donna sang the music certainly as well as any of her predecessors, and, in some respects, better.

In the next place, her impersonation, from the dramatic side, was distinctly individual. It was not modeled on any of the characterizations of her predecessors. She was perhaps too much inclined at times to be "pert," and thus perhaps to lack some of the seductive unctuous ease which we associate with the character.

If a suggestion may be permitted, it would be to the effect that Miss Farrar may, with advantage, give her impersonation a little more repose.

Not alone the Spanish character, but the gypsy character is not addicted to a great rapidity of movement, except, possibly, with the hands, when speaking. This we see in the Spanish dances, which are, in a sense Oriental, and, in a sense, partake of the Arab type, in that they begin with a certain swaying of the body, and so work up to a climax of abandon.

Miss Farrar certainly gave a most dramatic, as well as intelligent and forceful presentation, in the tragic death scene. It was a more human, and, indeed, a more intelligent portrayal than

that of any of her predecessors. All regard *Don José* with contemptuous, indifferent disdain, as he comes to kill them. At the last moment, just as he is upon her, Miss Farrar changed her attitude to one of mixed terror and horror. This was not only most dramatic, but very human.

In the Smuggler scene, in the mountains, the fortune telling episode went for little. Here the stage management was somewhat at fault, for the reason that the lighting was not adequate, with the result that much of the action was lost to the audience.

After Miss Farrar has sung this rôle for a number of times, it is our conviction that it will stand out and increase her reputation as an artist who possesses, in addition to her noted attainments as a singer, an individuality wholly her own, all dominated by an intelligence quick to grasp every opportunity, as well as every possibility, in the rôles she presents.

### Caruso Sings Beautifully

Enrico Caruso sang the music of *Don José* with all the grace, charm and appeal that now characterize his singing. But his presentation lacks the impress of passion, especially in the scene in the inn. The part is not well adapted to his personality.

Thus, from the dramatic side, he would not compare favorably with an artist, for instance, like Saleza, who appeared here some years ago, and who endowed the part with a dramatic fire which carried all before it.

The great ovation of the evening, as on the first night, went to Pasquale Amato, at the conclusion of the Toreador Song, which he rendered in such a manner, that "the house," to quote the vernacular, "came down."

Amato's conception of the character is somewhat different from that of others who have impersonated the Toreador. He makes it more vital, quicker in action than most singers. He is the all-sufficient, the all-conquering hero of the day. Nothing can stop him, nothing disturb him. He is the idol of the people, and he knows it!

But, with all due deference to the effectiveness of the Toreador Song episode, one feels that, in a sense, it halts the action, and does not belong to the development of the plot.

This song was interpolated at the request of the publisher of the work. Bizet, for a time, strenuously objected. He felt that it was out of place, however much it might tend to popularize the opera.

### Mme. Alda a Charming "Micaela"

Frances Alda gave a charming representation of *Micaela*. Her singing in the third act was received with applause from all parts of the house. This rôle is not very thankful one, as it offers little opportunity for dramatic action. At the same time, it showed Mme. Alda's versatility, and once again proved the soundness of the judgment of those who, from the first, have insisted that with adequate opportunity she would prove herself to be one of the most valuable, as well as resourceful members of the company. Certainly the audience thought so, for they gave her a large measure of sincere approval and applause.

Desire Defrere, as *Morales*, deserves a hearty word of commendation, for the taste with which he sang, and the ease and grace with which he acted.

Léon Rothier, as *Zuniga*, joined, to a distinguished and handsome presence, vocal ability of a high order. His presentation was dignified and emphatically successful, both from a vocal and a histrionic point of view.

The rest of the cast was adequate, particularly Lenora Sparkes and Sophie Braslau.

The chorus sang well.

The stage management was, on the whole, excellent, the new scenery effective.

As for Signor Toscanini's conducting, it was a revelation to many. Some of his readings aroused criticism, though it was generally admitted that he brought out many beauties in the score that had escaped those who thought they knew the opera thoroughly.

B. R.

At times, there seemed a tendency, on his part, to what might be called "over-refinement." Apart from that, his conducting deserved enthusiastic praise.

The performance went off, from start to finish, with remarkable smoothness. Here and there were weak spots in the way of stage management. The entrée of the chorus of smugglers was not as well made as one has seen it, when the opera was given before. They came in in a body, as if they had been pushed on to the stage, like so many sheep.

Some there are, and always will be, who, with the traditions of the Opéra Comique in Paris in their minds, and before their eyes, will be apt to criticise, because they will miss the Gallic touch. Such will insist that while the subject is Spanish, the whole atmosphere of the opera and its traditions are French, and, in this attitude, they will be confirmed because of the extraordinary pronunciation of French, particularly by the Italian singers, and the German, Albert Reiss, who, however, was very effective as *Dancaire*.

The pronunciation of Italian by French artists is often peculiar; but the pronunciation of French by most Italian artists is so bizarre as to offer considerable comfort to those who insist that "Carmen" should be sung by French singers, to be given its full effectiveness.

However, as far as Miss Farrar is concerned, her pronunciation was correct, and therefore, pleasing.

Let us not forget to give a word of hearty praise to the exceedingly graceful and poetic dancing of the new ballerina, Rosina Galli.

### OPINIONS OF THE PRESS:

(Henry T. Finch in the New York Evening Post)

It is very safe to predict that those who were charmed by Miss Farrar's *Carmen*, last night, will be still more fascinated as her conception of the part evolves, and she tries out the variant she is sure to have in her mind.

Vocally, she was at her very best. The part is suited to her voice. For a long time, indeed, her voice has not sounded so rich, so mellow, so beautiful, as it did last night.

(H. E. Krehbiel in the New York Tribune)

Miss Farrar has approached her task with full regard for its difficulties and its traditions and its artistic demands. She has paid special attention to the music itself and as to how it should be sung.

(Richard Aldrich in the New York Times)

Miss Farrar's performance had much to interest and please, and will, doubtless, be one of her most popular ones. Her singing of the music was excellent, and, at times, of thrilling power. In the case of Mr. Caruso, his admirers are fair to be satisfied with his beautiful singing of the music allotted to *Don José*. The part can scarcely be within his dramatic radius. The passion, the gallant action, the poignant pathos of the beguiled brigadier, are not likely, in the future, to be found in Caruso's impersonation in any large or compelling measure.

(Edward Ziegler in the New York Herald)

"Carmen" has never been seen here in such gorgeous scenic trappings. Its four scenes were beautiful pictures, and there were no end of artistic touches that heightened the effect. Miss Farrar's *Carmen* was the best rôle the prima donna ever has sung here. The music suits her voice, as if it had been written for her. Her impersonation was free from exaggeration and devoid of all freakishness.

(William J. Henderson in the New York Sun)

The production justified the anticipations of the public. It will long be remembered as one of the triumphs of the present direction. Geraldine Farrar sang the title rôle for the first time, and it may be said without hesitation that she added to her repertory a character which will long be admired by the public.

(Max Smith in the New York Press)

The Metropolitan Opera Company has never put to its credit a more impressive achievement.

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### "Lohengrin" Admirably Sung

THAT the second night of the Metropolitan season is in reality the first is a familiar artistic paradox. None appreciates the fact more sensibly than Mr. Gatti who, whatever he may set before the crowd that comes together for the baptismal ceremonies of the year, is always careful to establish an atmosphere of great artistic pith and moment on the succeeding night when the necessary social rites have been disposed of. Last year he used Mozart for the inception of the more serious musical considerations of the season and last week Wagner served the purpose. "Lohengrin" was the opera Wednesday night and the audience was large. That it was not as considerable in size as on the previous Monday seems to have impressed some person with the idea that anti-German sentiment had some connection with the matter. The notion is,

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a whole is not an advance over his other orchestral writings which have been heard in New York.

Julia Culp, just arrived from Europe, was the soloist at this concert and revealed her full powers in Monteverdi's fine "Arianna's Lament," which she sang with real feeling and glorious voice. Four Brahms songs, "Feldeinsamkeit," "Vor dem Fenster," "Das Mädchen spricht," and "Botschaft," sung to Coenraad v. Bos's marvelous piano accompaniments, presented this distinguished *liedersänger* at her best in her own peculiar field.

On the same program, Bach's D Major Suite, music of a day long past but absolutely vital in its significance to modern music-lovers, was finely played, Maximilian Pilzer, acting concertmaster in the absence of Leopold Kramer, playing the familiar air admirably. Mr. Stransky read Beethoven's Seventh Symphony with dignity and power. His conception was calculated to please the classicist who believes in "unadulterated Beethoven" and also the modern who approves of the infusion of subjectivity into all music.

Mr. Stransky closed the program with Smetana's "Bartered Bride" Overture, which he gave that rhythmic fascination which only a Bohemian can call up in this music. The orchestra's virtuosity in it was inspiring. A. W. K.

### American Program of the Barrère Ensemble

That American composers appreciate the subtle properties of wind instruments and that they are finding organizations of those instruments a supple vehicle for musical expression was demonstrated last Sunday evening in the Belasco Theater, when the Barrère Ensemble collaborated with David Bispham in its program of American music. The marked acoustical defects of this auditorium are borne home vividly, but despite this handicap the program aroused and sustained genuine interest. The audience was large and generous with its applause.

A half dozen works were heard for the first time on this occasion. They may

not be important additions to the musical literature of our country, yet they have their value and reveal a certain mastery in this neglected field of musical thought.

Mabel W. Hill's "Suite in Olden Style" was marked "new." It has the merit of being very short. Pleasing at times, it nevertheless reveals poverty of invention.

David Bispham sang Hadley's Prologue from "The Atonement of Pan" and William J. McCoy's "Flint Song." The baritone introduced these worthy works to New York some time ago. Both possess sufficient merit to warrant repeated hearings. Another first performance brought forward two short pieces by Chadwick. "The Frogs" is clever without being trivial; it is also well scored. Mr. Chadwick's "Scherzino" is facile and essentially elegant. The "Frogs" seemed to win the greater amount of favorable opinion.

Two native composers, Victor Herbert and Ward-Stephens, appeared as coadjutors during the evening. The latter was at the piano when his baritone sang, "Ecstasy" (the words by Victor Hugo) was sung by Mr. Bispham, accompanied by an augmented wind ensemble. Mr. Stephens's music is sincere. A climax of poignant effect is reached and the end is stirring and martial. A peculiar plangency pervades the score, which commands respect and exerts a certain potency which perhaps is due to the evident high purpose behind it all.

Two new pieces by Howard Brockway cannot fail to evoke respect and admiration. The "Evening Song" is obscure in form, but its scoring reveals an unerring musical instinct. The "Scherzino," highly filigreed and facile, deserves the adjective "clever."

Mr. Bispham scored very heavily in four American songs. Gilbert's "Pirate Song," with its reckless, rollicking refrain, was gripping, and finely declaimed. The applause reached its high-water mark at this point, and the veteran singer added "Danny Deever."

Mr. Herbert assumed the conductor's platform and directed his "Solitude" and "Humoresque" to the evident delight of all. The last-named work is very typical of its composer and provoked many broad smiles. It is humorous to a degree. The addition of the rarely heard contrabass clarinet to the scores of Messrs. Stephens and Herbert added a touch of peculiarly somber and warm color to their music.

This instrument, which was ably handled by Richard Kohl, is of formidable proportions. Its timbre is essentially individual, organ-like, and incapable of triviality.

B. R.

## THE METROPOLITAN'S REVIVAL OF "CARMEN"



Geraldine Farrar as "Carmen" and Leon Rothier as "Zuniga" in Act I

Scene from Act II—Lenora Sparkes as "Frasquita," Miss Farrar as "Carmen" and Sophie Braslau as "Mercedes"

Mme. Frances Alda as "Micaela" in Act I



Rosina Galli, the new Première Danseuse, in Act IV

Enrico Caruso as "Don Jose"

Pasquale Amato as "Escamillo"

(C) Mishkin

(U) Mishkin

## GERALDINE FARRAR A DISTINCTLY INDIVIDUAL "CARMEN"

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of course, palpably absurd for when has a second night audience vied in size with a first night one? But relatively speaking there was far more enthusiasm and warmth than on the preceding occasion.

It was, all told, an exceedingly beautiful and moving performance of Wagner's opera which is as fresh and intensely vital today as it was sixty years ago—a performance admirably balanced and impeccably smooth in its choral and orchestral departments and of high excellence in its solo features. The cast included Mmes. Gadski and Ober, Messrs. Urlis, Weil, Braun and Arthur Middleton, the last of whom, while favorably known to music lovers through his work on the concert platform, was taking his first steps in the kingdom of operatic glories as the *Herald*.

With this exception all of these artists have been tried and more or less approved as the leading figures of the *dramatis personæ*. Wherefore, before giving vent to the comments on their individual achievements it may not be amiss to speak a word in commendation of the truly admirable stage management of Loomis Taylor who has, with respect to the stage ensemble, suited the action to the music and infused into the whole a degree of dramatic verisimilitude that would have delighted Wagner's heart. Scenically the production profited by a new cathedral in the second act.

### METROPOLITAN OPERA CALENDAR

**WEDNESDAY Evening, November 25,** Ponchielli's "La Gioconda." Mmes. Destinn, Ober, Duchêne; Messrs. Cáruso, Amato, De Segurola. Conductor, Mr. Polacco.

**Thursday Afternoon, November 26,** Wagner's "Parsifal." Mmes. Matzenauer, Schumann, Sparkes, Mattfeld, Braslau, Cox, Curtis; Messrs. Sembach (his first appearance here in the title rôle), Whitehill, Goritz, Braun, Reiss. Conductor, Mr. Hertz.

**Thursday Evening, November 26,** Verdi's "La Traviata." Mmes. Hempel, Egner, Mattfeld; Messrs. Botta, Amato. Conductor, Mr. Polacco.

**Friday Evening, November 27.** Repetition of "Carmen," with Misses Farrar and Bori; Messrs. Caruso, Whitehill.

**Saturday Afternoon, November 28,** Moussorgsky's "Boris Godunoff." Mmes. Ober, Delaunois (début), Braslau, Duchêne, Sparkes; Messrs. Didur, Althouse, Rothier, De Segurola. Conductor, Mr. Toscanini.

**Monday Evening, November 30,** Puccini's "Madama Butterfly." Miss Farrar, Mme. Fornia; Messrs. Martinelli, Scotti. Conductor, Mr. Toscanini.

**Wednesday Evening, December 2,** Strauss's "Der Rosenkavalier." Mmes. Ober, Hempel, Schumann, Mattfeld, Curtis, Braslau, Cox; Messrs. Goritz, Well, Althouse, Ruysdael, Schlegel, Reiss. Conductor, Mr. Hertz.

**Thursday Evening, December 3,** Wagner's "Tristan und Isolde." Mmes. Gadski, Matzenauer; Messrs. Urlis, Well, Braun. Conductor, Mr. Toscanini.

**Friday Evening, December 4,** Puccini's "Tosca." Miss Farrar; Messrs. Martinelli, Scotti. Conductor, Mr. Toscanini.

**Saturday Afternoon, December 5,** Mascagni's "Cavalleria Rusticana." Mmes. Destinn, Duchêne, Mattfeld; Messrs. Botta, Tegani. Leoncavallo's "I Pagliacci." Miss Berl; Messrs. Cáruso, Amato, Tegani. Conductor, Mr. Polacco.

### BROOKLYN ACADEMY OF MUSIC

**Saturday Evening, November 28,** Mascagni's "Cavalleria Rusticana." Mmes. Gadski, Duchêne, Mattfeld; Messrs. Botta, Tegani. Followed by Leoncavallo's "I Pagliacci." Miss Bori; Messrs. Martinelli, Scotti, Tegani. Conductor, Mr. Polacco.

Mr. Hertz, who received an ovation when he first appeared at his desk, gave an enchanting reading of the score and refrained meticulously from endangering the rights of the singers. The playing of the orchestra was a delight throughout.

Mr. Urlis's *Lohengrin* has never in the past ranked with his *Siegfried* and his *Tristan*. But his performance last week was signalized better than any one of this character that he has ever given before. It seemed to have gained an unaccustomed nobility, a broader freedom and a more consistent poetic dignity. Not in a considerable time has the narrative been delivered with so pronounced an atmosphere of mystic exaltation and aloofness nor the parting scene in a manner of such heart-broken tenderness, as the lofty fervor of the knight gives way to the poignant humanity of the leave-taking. And he was vocally in better shape than at almost any time last year. Mr. Weil's *Tetramund* was worthy in every sense, while the *King of Carl* Braun was sung with mellow beauty of tone and true distinction.

The new American baritone, Arthur Middleton, bore himself with ease and disclosed a ringing voice of good volume and quality and ample in its range to achieve the compass of the *Herald's* music. An inclination now and then to force his tones will doubtless disappear when he becomes acclimated to the house. He appears to be a really valuable addition to the company.

Mme. Gadski's *Elsa* is one of her best Wagnerian accomplishments, which the operagoing public has approved so often that no discussion of its features is called for now. Mme. Ober's *Ortrud* is a marvelously vivid, sweeping and dramatically potent conception—one of the most powerful impersonations of which the Metropolitan can boast to-day.

#### Small "Rosenkavalier" Audience

"Rosenkavalier" was brought forward for the first time this season on Friday evening of last week and was duly enjoyed. The audience was the smallest of the week, but while there may be some logical disposition to lay the blame on the opera itself, it is pertinent to bear in mind that the conditions of the times will probably affect more than one operatic performance this Winter in similar fashion. However, those present gave evidence of solid enjoyment of the evening's doings for the performance was a good one. As was the case last season the evening's honors went chiefly to Mr. Goritz for his unctuous *Baron*, to Mme. Ober for her absolutely inimitable *Ottavian* and to Mme. Hempel, whose impersonation of the *Marschallin* is one of the most artistic, picturesque and splendidly distinguished portraiture to be seen on any operatic stage to-day. Mention must also be made of the rarely beautiful delivery of the music by the great German soprano, so emotionally expressive, so direct in its reposeful simplicity and elegance of style. Vera Curtis, Marie Mattfeld, Mr. Reiss, Mr. Weil and Mr. Althouse were all up to their best standards in their customary rôles.

A newcomer, Elizabeth Schumann, from the Hamburg Opera, made her début as *Sophie*. Mme. Schumann was extremely nervous at first and made relatively little of her share in the second act. But she collected herself in the third and disclosed a soprano voice of considerable purity and beauty of quality especially in the upper register upon which this music makes such exceptionally severe demands. From the dramatic standpoint, however, she did little with the rôle. But perhaps future appearances will show Mme. Schumann to better advantage as an actress. She was much applauded.

#### Two Débuts in "Bohème"

Luca Botta and Riccardo Tegani effected their American débuts on Saturday afternoon, November 21, the first matinée performance of the season. In Puccini's "La Bohème" Mr. Botta was the *Rodolfo* and Mr. Tegani the *Schaunard*.

Mr. Botta achieved a distinct success. He is a singer of more than respectable gifts, who has that artistic restraint which separates the gallery singer from the artist. His *Rodolfo* was conceived along lines not much at variance with the traditions of the rôle. He has a good presence, acts naturally, is free from the mannerisms which afflict so many Italian singers and does not hold all notes above F to the distraction of discriminating listeners. His voice has a good healthy timbre and carries well. It has none of

that whiteness which so many recent tenors have displayed—a quality which American audiences abhor, quite as intensely as it is approved in Italy.

Miss Bori was the *Mimi*. It was her first appearance of the season and she



Luca Botta as "Rodolfo"—New Italian tenor, who made his début at the Metropolitan in "La Bohème"

hardly did herself justice. Mr. Tegani's *Schaunard* was generally praiseworthy, both vocally and from the dramatic standpoint. It was readily to be discerned that he is an experienced artist and that he understands how to make the most of even a minor rôle like the one in which he was heard.

Mr. Scotti's *Marcello* remains a perfect personation. One hears more spoken of his *Scarpia* and his *Iago*, but there are a hundred fine points in his *Marcello* which place his interpretation of the rôle in a class all alone. Miss Schumann, who made her début as *Sophie* in Strauss's "Rosenkavalier" the previous evening, sang *Musetta* charmingly, with much spirit and with a complete command of its vocal requirements. She has a naturally high lyric voice which she handled with taste and artistic feeling. The remainder of the cast included Mr. de Segurola as *Colline*, one of his best rôles; Mr. Ananian as *Benoit* and *Alcindoro* and Mr. Audisio as *Parpignol*.

Appearing for the first time this season at the conductor's desk Mr. Polacco was given a salvo of applause. He led his men through this well-fashioned score in his usual able manner and achieved some stirring climaxes.

#### "The Magic Flute" Again

Not in years have the Elysian sweetness and light of Mozart seemed to possess such tonic properties as in this disturbed season. It is not surprising, therefore, that one listened to the first performance of the "Magic Flute" last Monday evening with a sense of special gratification and spiritual refreshment. A good-sized audience was on hand and it applauded with vigor a representation that maintained in most respects the lofty standards established during the



## Marie Hoover Ellis PIANIST

SCORES SUCCESS AS SOLOIST WITH RUSSIAN SYMPHONY ORCHESTRA

#### PRESS COMMENTS

"Students of the piano and music lovers generally are still talking today of the wonderful interpretation of Grieg's A Minor Concerto given by Marie Hoover Ellis at the concert Saturday night. Mrs. Ellis is the piano soloist with the Russian Symphony Orchestra. She was a pianist of unusual gifts when she went to Vienna several years ago for study and the development of her art has been very marked. Her technique is flawless and her poetic interpretation was a revelation of new beauties in the composition."

"The soloist of the evening was Marie Hoover Ellis, pianist, of Chicago. She played the Grieg A Minor Concerto and proved to be an artist of worth. Her tone is beautiful, sweet and singing, and aids materially from an interpretive standpoint. Her technique is big and she plays with a sympathetic seriousness that establishes confidence at once."

"Marie Hoover Ellis, as soloist with the Russian Symphony Orchestra, played the Grieg A Minor Concerto with a facile technique, rare beauty of tone, finish and musical conception. She has had extensive study with the famous old master, Leschetizky."

Mount Vernon Hawk-Eye, Nov. 5, 1914.

MANAGEMENT: HARRY CULBERTSON, FINE ARTS BLDG., CHICAGO.

past two seasons. Mr. Hertz and his splendid orchestra set forth the adorable qualities of this score with a degree of distinction and refinement altogether delightful and great vitality, withal.

The music was, for the most part, admirably sung. Mme. Destinn's *Pamina* has always been one of her most successful efforts and she sustained her reputation on Monday. Frieda Hempel's *Queen of the Night* was not only brilliant but colored by a distinct emotional and dramatic tinge. Elizabeth Schumann's *Papagena* was vocally pleasant. The *Three Ladies* have done more effective work in the past.

Among the men honors went to Messrs. Goritz, Braun, Reiss and Schlegel. The last-named sang the *Sprecher* for the first time here and did it well and Mr. Braun's *Sarastro* was superb. Goritz and Reiss were as inimitable as ever and one could only feel grateful anew over their safe return to the Metropolitan fold. Mr. Urlis was *Tamino*. This tenor has put some very excellent Wagnerian impersonations to his credit and has been duly admired therefore. But the gods never intended him for a Mozart singer.

No sign of operatic hard times could have been found at the popular-priced "Aida" of Saturday evening, which was heard by a packed house. Giovanni Martinelli made an auspicious return to the house as *Rhadames*, giving a virile and stirringly sung presentation of the Theban warrior. Other stars contributing to an inspiring performance under Toscanini's guidance, and admirable in their wonted rôles, were Emmy Destinn, Margarete Matzenauer, Pasquale Amato, and Adamo Didur. Rosina Galli's dancing in the triumph scene was a revelation of grace.

#### OLIVE KLINE WARMLY PRAISED

Soprano Scores Decided Success with Minneapolis Apollo Club

MINNEAPOLIS, MINN., Nov. 23.—The Apollo Club opened its twentieth season on Tuesday evening. Despite a concert by the Kneisel Quartet and a performance for the benefit of a local charity on the same night, Conductor H. S. Woodruff and his well trained choristers, with Olive Kline the assisting soloist, drew a large audience to the Auditorium.

One of the interesting choral numbers was H. J. Stewart's prize work, "The Song of the Camp."

Miss Kline's voice proved to be a glorious one, warm, colorful and of good range in a "Carmen" aria and diversified songs. Hermann Mohr's Cantata, "To the Genius of Music," combined the resources of chorus, soloist and solo quartet with admirable effect. The chorus produced an agreeable, sonorous tone with which Miss Kline's lovely voice blended happily.

F. L. C. B.

One hundred Italian immigrants at Bristol, Pa., have erected an opera house at a cost of \$35,000 and the theater has been opened with a performance of "Il Trovatore." The cost of the building, excepting for a small remaining debt, has been met by the individual exertions of these hundred laborers.

Due to a Pacific coast tour the Zoellner Quartet will give only one concert this season in New York. It will take place at Aeolian Hall on Sunday evening, December 13.

## WEALTH A DRAWBACK TO THIS ROMAN SINGER

**Guido Ciccolini Had to Overcome the Conservative Traditions of His Patrician Family in Adopting Music as a Career—Created Rôle in New Wolf-Ferrari Opera at Venice**

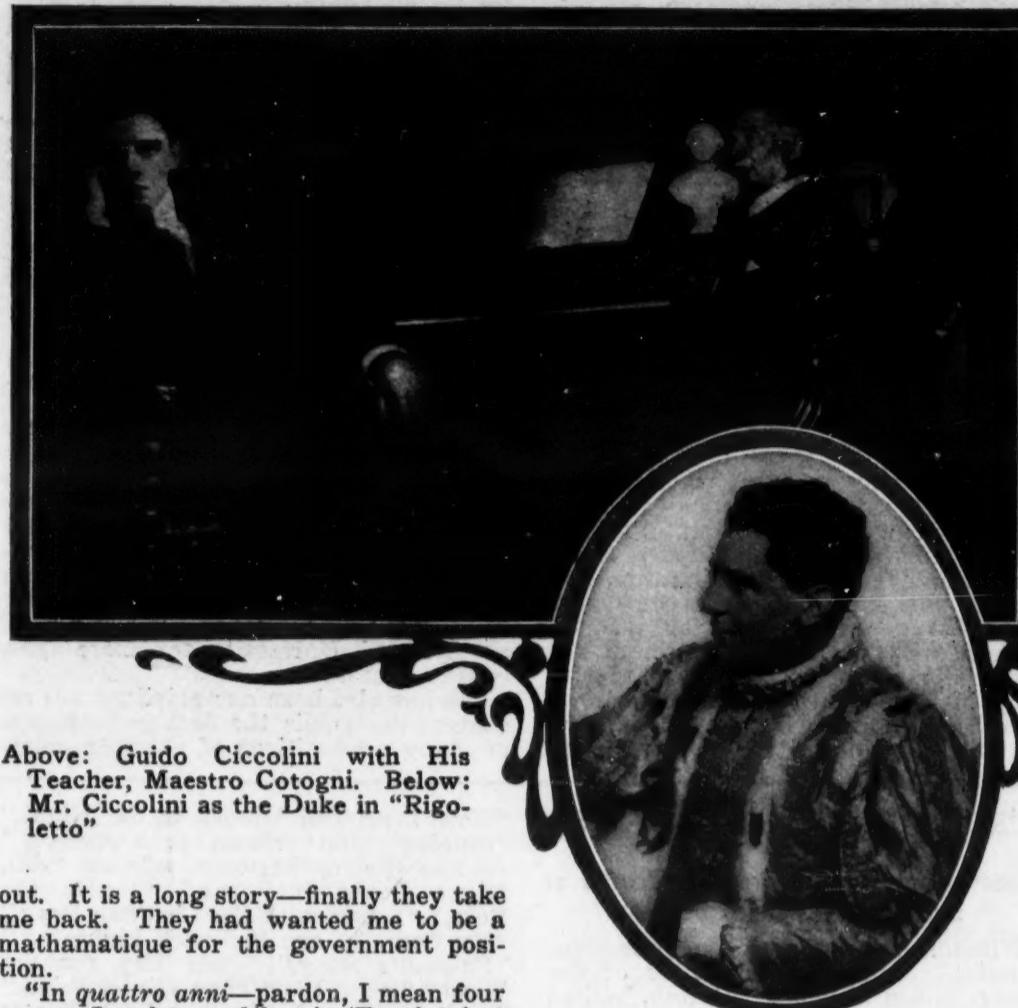
MORE than a history is the story of the career of Guido Ciccolini, the youthful Italian tenor, now in New York. It sounds more like an apologue—a coinage of the brain—quite different from what we are accustomed to hear. This chronicle is of a young man fighting against wealth, struggling with the narrow conceptions of an old Roman family, the head of which wished—rather demanded—to map out the destiny of his progeny.

Also, there was the added difficulty of being closely connected with high dignitaries of the church, who most emphatically disapproved of the theater and the mode of living it often necessitated. The struggle against wealth here seems as cyclopean as the attempt to shake off the gyves of penury.

### Singing on Mediterranean

Previous to his seventeenth year Signor Ciccolini's life was identical with that of the average well born Roman. Often he picniced with friends along the shores of the Mediterranean. It was on these occasions, when they drifted along, that Ciccolini would sing, and it was then that his friends made him really aware of the possibilities ahead of him.

Relates the tenor: "Then it was that Commentore Cotogni, the great maestro of the Academia di Santa Cecilia, in Rome, allowed to be admitted four new pupils. I sang for him and he took me. All this time my parents know not at all what I do. Music was always in the home, but they took a line between that and public. I go to them and show the paper from the—how you say?—commissioner. The government paid the maestro to teach me. My family turned me



Above: Guido Ciccolini with His Teacher, Maestro Cotogni. Below: Mr. Ciccolini as the Duke in "Rigoletto"

out. It is a long story—finally they take me back. They had wanted me to be a mathematique for the government position.

"In quattro anni—pardon, I mean four years—I make my début in 'Traviata' at Bologna, then followed a tour of France, Belgium and Holland. After that a season at Varsovie, Odessa and Petrograd. There I had the great pleasure of singing *Don José* with La Cavalieri!"

"And you didn't fall in love with her?"

"In love? Well—almost—such eyes!"  
"And your family?"

### An "Otello" Make-up

"I think they believe in me now! But if my country goes to war I have to return at once, for I am reservist lancier of cavalry. I was in Belgium when the

war came and crossed to England on a coal steamer. When I arrived I looked just like *Otello*."

Signor Ciccolini recently returned from Australia, where he was touring with Melba and McCormack, to open the Italian season at the Champs Elysée Theater in Paris with Barrientos and Sammarco in "Lucia," and to create the tenor rôle in Wolf-Ferrari's last opera, "Quattro Rustighi" at Venice. He was heard this Fall in four performances of Puccini during the short lived Boston Theater season. AVERY STRAKOSCH.

into her performance. Miss Chandler further displayed her histrionic and vocal ability as *Suzanne* in Wolf-Ferrari's "Secret of Suzanne," the *Gil* being ably interpreted by Edward T. Zinco, who has just returned to New York after two years of operatic work in Italy. This work was performed with professional gusto. Both the first act of "Hänsel and Gretel" and the "Secret" were given in costume and stage settings, while the piano accompaniments were well played by Lloyd Winsor.

Donna Easley, coloratura soprano, who made a successful début at Aeolian Hall two years ago, contributed the "Voi che Sapete," aria from Mozart's "Figaro," and the "Pollaca" from Bellini's "I Puritani," in the latter aria giving an excellent exposition of florid singing. E. Eleanor Patterson, contralto, sang commendably an aria from Rossini's "Mitrane," the "Blind Mother's Air" from "La Gioconda" and "Sweet Thoughts of Home" from the Julian Edwards "Love's Lottery," for which she was enthusiastically applauded. Jean Skrobisch, a Wagnerian tenor, who has sung small rôles at Covent Garden, London, displayed a sonorous voice which he used with discretion in the "Schmiedelied" from "Siegfried," and "Wintersstürme wichen dem Wonnemond" from "Die Walküre."

### "Manon Lescaut" Opens Brooklyn Season of Metropolitan

At the initial performance of the Metropolitan Opera Company at the Academy of Music on Tuesday evening, November 17, Puccini's "Manon Lescaut" attracted a large audience. Lucrezia Bori's *Manon* was depicted with ineffable charm. Giovanni Martinelli scored heavily with "Donna non vidi" and throughout the opera sang with brilliancy and distinction. Rich was the comedy of the highly endowed Scotti and de Seguro, as *Geronte*, and Reiss, as the dancing master, were again excellent. G. C. T.



Gladys Chandler, Soprano, Formerly of Century Opera

tute of Normal Singing gave a program of operatic excerpts. The feature of the concert was the splendid work of Gladys Chandler, the former *Hänsel* of the Century and the Aborn Opera Companies. On this occasion Miss Chandler revived her *Hänsel* with marked improvement, insofar as beauty and size of the tone were concerned. Eleanor Bailey was effective as *Gretel*, putting much spirit

## CHICAGO WELCOMES CENTURY INVASION

**Opening "Aida" Warmly Praised for Fine Singing and Good Ensemble**

(By Telegraph to MUSICAL AMERICA)

CHICAGO, Nov. 23.—The Century Opera Company opened its eight weeks' season of opera in English at the Auditorium last evening with a most excellent performance of Verdi's "Aida." The principal singers in the cast, Lois Ewell, Kathleen Howard, Morgan Kingston, Louis Kreidler and Henry Weldon, all scored emphatic successes. Especial credit should be given to Ewell, Kreidler and Weldon.

Agida Jacchia conducted and proved a forceful and spirited director. The house, while not capacity, was enthusiastic and gave the artists much encouragement.

Comments of various Chicago critics follow:

Karleton Hackett, *Evening Post*: "It is a very good show. Really excellent ensemble and spirit."

Edward C. Moore, *Evening Journal*: "Remarkable performance, especially when you consider that it is a two dollar show."

Felix Borowski, *Herald*: "The first performance gives an excellent indication that English opera and the Century company will be a great success. There were admirable voices and not less admirable singing in it."

Stanley Faye, *Evening News*: "The effect is better than the Metropolitan Opera Company in the olden days. A very well balanced company."

Ronald Webster, *Tribune*: "Competent performance and wholly pleasurable. Best English opera ever given here."

Walter Knupfer, *Illinois Staats Zeitung*: "Compares favorably with the Chicago Grand Opera Company. Ensemble very good."

Adolph Mühlmann, *Abend Post*: "Easily worth the money. Fine singing."

Maurice Rosenfeld, *Examiner*: "The première of the Century Opera Company was characterized by enthusiasm and perfect ensemble. Opera in English has become an American institution. Jacchia a coming big conductor."

MAURICE ROSENFELD.

### Status of Mme. Metzger and Theodore Lattermann as Aids to Wounded Soldiers

In MUSICAL AMERICA of September 26 there appeared an article concerning Otilie Metzger, the contralto, and her husband, Theodore Lattermann, in which it was stated that the former had become a Red Cross nurse and the latter, as a doctor of medicine, had been added to the German government's hospital staff. The information was credited to Mme. Metzger's American manager. A letter just received from Berlin announces that Mme. Metzger is a voluntary nurse for the aid of wounded soldiers, but not a Red Cross nurse and that Mr. Lattermann has never been connected in any way with the medical profession.

### Mabel Garrison Soloist with Philharmonic of Hartford, Conn.

Mabel Garrison, soprano of the Metropolitan Opera Company, was the soloist at the first concert of the season given by the Philharmonic Orchestra at Hartford, Conn., on November 19. The "Traviata" aria, which Miss Garrison sang with orchestral accompaniment, evoked storms of applause, and later in a group of songs the young singer's charming personality and musical interpretations won her numerous recalls.

### Alberto Jonás Arrives from Berlin

Alberto Jonás, the pianist, who has taken a prominent part in the pedagogical life in Berlin for almost a decade, arrived in New York this week on the Pennsylvania. Mr. Jonás, who is temporarily residing at No. 205 Edgecombe avenue, will open a studio in this city in the near future. H. E.

In connection with Hans Richter's renunciation of his English honors and decorations, London Truth calls attention to the fact that he "has a daughter married to an Englishman, and a youthful British subject calls him grandpapa."

### Mme. Fremstad Resumes Tour

Mme. Fremstad has fully recovered from the attack of ptomaine poisoning she had while in Tampa, Florida, and will resume her tour in Brooklyn, December 3. Her New York recital will be given at Carnegie Hall on Wednesday afternoon, December 16.

Pablo Casals, the famous Spanish cellist, and Mark Hambourg, the pianist, were passengers on the Adriatic, reaching New York from Liverpool on November 20.

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## THIRTY YEARS OF THE KNEISEL QUARTET

WHEN on November 10 the Kneisel Quartet appeared in Aeolian Hall its concert marked the beginning of the thirtieth season of this famous organization in New York.

By a curious coincidence there appeared on the program the beautiful A Major Quartet of Schumann, a work which had been played at the original Kneisel concert thirty years ago in old Steinway Hall.

As pioneers in the chamber music field of this country, the Kneisel Quartet has occupied a commanding position and has wielded a tremendous influence.

Of the original quartet two members still remain—Franz Kneisel and Louis Svecenski, the violist. A MUSICAL AMERICA man found the latter at home the other day. Interviews with members of this famous quartet are rare, for, as Mr. Svecenski explained, they have maintained a conservative policy consistently refraining from personal publicity. But this year is an exception, owing to the anniversary.

"As you doubtless know," observed Mr. Svecenski, "the quartet was organized by Mr. Kneisel when he became concertmaster of the Boston Symphony Society. Major Higginson, who desired to have a representative quartet for Boston, was the instigator of the project. The original quartet was composed of Franz Kneisel, Emanuel Fiedler, second violin; Fritz Giese, 'cello, and myself. Mr. Fiedler remained with us two seasons and was succeeded by Otto Roth, who remained with us until 1899, when he was succeeded by Carl Ondricek. In 1902 J. Theodorowicz assumed the second violin desk, to be followed by Julius Roentgen and Hans Letz in the order named. Mr. Letz is now on his way to America via Copenhagen, after his military service, and Samuel Gardner has been temporarily filling his place. The 'cello desk has also witnessed a few changes in personnel. Mr. Giese was

Famous Chamber Music Organization Has Wielded Tremendous Influence in Creating a Love and Appreciation of Musical Literature in America—Founded by Franz Kneisel in Boston—Two of Original Members Still in the Personnel

succeeded by Anton Hekking after four years' activity, and he was followed by Alwin Schroeder in 1891. Mr. Schroeder was followed by Willem Willeke, who is the present incumbent.

Celebrities Who Have Played with Kneisels

"In our many years of concert work we have played with practically all the greatest pianists, Paderewski, D'Albert, Busoni, Silotti, Harold Bauer, Ernst von Dohnanyi, Katharine Goodson, and others. Some of the great conductors have also appeared with the quartet. Nikisch, when he was conductor of the Boston Symphony Orchestra, in order to show his appreciation of the work we were doing, voluntarily offered his services and played with us. Walter Dam-

rosch and Weingartner also assisted at some of our concerts.

### The Kneisel Tours

"When we first decided to make an extended tour through the West it was at the suggestion of Theodore Thomas. Of course, it was hard work to build up our clientele and we are thankful that the public soon began to appreciate our offerings. It is interesting to note that the quartet has appeared at Yale University every season for more than twenty-five years, and at Princeton for more than twenty years. We also played at Harvard University for more than twenty years.

"It has also been our privilege to present to the public the first performance of many compositions of chamber music

### PROGRAM OF FISHER SONGS

Boston Composer Hears His Works at Baernstein-Regneas Studio

William Arms Fisher, the prominent American composer, and editor of the Oliver Ditson Company, Boston, visited New York last week and heard a program devoted entirely to his songs at the studio of Joseph Baernstein-Regneas. Mme. Mitchel MacCracken, soprano, was heard in "For Love's Sake Only," "Come Home," "Roses of Ispahan," "Ashes of Roses," "If You Love Me," "A Song of Joy"; Mme. Sara Anderson in "Nur wer die Sehnsucht kennt," "Wie einst im Mai," "Mine ain dear Somebody," and "Gae to Sleep"; Mme. Mary Cassel, soprano, sang "O for a Breath of the Moorslands," "For the Sake of Somebody,"

"How Long and Dreary is the Night," "Singing" and "Sweet is Tipperary," Andrea Sarto, baritone, offered "Can Night Doubt Its Star," "Under the Rose," "Lassie with the Lips Sae Rosy," "My Courters are Fed with Lightning," "Falstaff's Song," "Sing Hey for the Wind," "Blow, Blow Thou Winter Wind," "Sigh no More, Ladies," and "O This is My Departing Time."

There was much enthusiasm for the singers while the composer was congratulated on all sides for his fine songs, which are among the best produced by contemporary American musicians.

### Philip Spooher Sings at War Benefit

Philip Spooher, tenor, appeared at the benefit given at the Lyceum Theater on November 13 for the British War Relief

by Americans and other composers. In every instance the works were played from manuscript, and in many cases the composer assisted at the piano. Among these works may be mentioned the piano quartets of Arthur Foote, George W. Chadwick, Frederick Converse, Vincent d'Indy, and Frederick Stock, in which the composers assisted. We also were the first to play publicly (in Carnegie Lyceum) the Dvorak American Quartet and his Quintet, which we played from manuscript. This was on the occasion of a 'Dvorak Evening' at which the composer was the guest of honor. Among other works which we presented 'for the first time in America' was the Brahms Quartet, op. 111.

"Our tours have taken us all over the United States and we also played three seasons in London and the provinces, making a six weeks' tour."

"Will you tell us something of the way you rehearse and of your personal activities?" queried the insatiable inquisitor.

"Ah! now you are becoming sensational," came the smiling reply with a shake of the finger and a negative nod of the head. And that concluded the interview.

G. A. K.

Association, at which many prominent musicians, actors and artists took part. Mr. Spooher's first offering was an operatic aria, which he rendered brilliantly, and he was compelled to respond with an encore in the form of an English ballad. At the close of the entertainment Mr. Spooher left for his Western trip, during which he will give a number of recitals.

### Elsie Baker's Philadelphia "Elijah"

The announcement of the concert engagements of Elsie Baker, contralto, in the issue of November 14, erroneously stated that she was to sing the "Messiah" for the third time with the Philadelphia Choral Society on March 25. While this will be her third appearance the work will be the "Elijah" and her other appearances have not been in the "Messiah."



Scotti as Scarpia in "Tosca"

**"Scotti is the Best Scarpia in the World."**

Signor Scotti is the best Scarpia in the world; for years it has been his great part, and time has added subtlety and even more saturnine dignity to his version.—*Daily Graphic*, May 18.

**"Was the Most Perfect All-Round Performance of the Evening."**

Signor Scotti's Scarpia was the most perfect all-round performance of the evening. His exquisitely polished villainy, giving place, at the right moment, to the sheer brutality of the man, is unforgettable in its sinister fascination.—*The Daily Chronicle*, May 18.

**"Diabolically True Acting and Magnificent Singing."**

Signor Scotti's diabolically true acting and magnificent singing as Scarpia.—*The Times*, May 18.

# SCOTTI as SCARPIA

**"The Best Scarpia in the World"**

COVENT GARDEN SEASON, LONDON, 1914

### PRESS COMMENTS

#### "Superb in Its Power and Intensity."

Signor Scotti's study of the relentless Scarpia was, as it always has been, superb in its power and intensity. Signor Scotti, moreover, was in splendid voice; and if his colleague did not thrill the house as he often does, that was only because—like a true artist—he refused to play to the gallery.—*The Globe*, May 18.

#### "He Lifted to a High Level all the Scenes."

Signor Scotti was the same relentless, yet courtly, Scarpia as of old, and he lifted to a high level all the scenes in which he was concerned.—*The Star*, May 18.

#### "Repeated One of His Most Popular Impersonations."

Mr. Scotti as Scarpia repeated one of his most popular impersonations, and, as before, he made Scarpia so living that one forgot to smile when, after having condemned a man to

death and plotted the undoing of poor Tosca, he points to the dishes and wine decanters with an apologetic air, "My poor supper has been interrupted."—*Manchester Guardian*, May 18.

#### "One of the Most Capable Bits of Dramatic Characterization."

Signor Scotti, vocally superb as the villain of the piece, furnishes one of the most capable bits of dramatic characterization to be found on the operatic stage. There is real subtlety in the delineation. You are made to feel irresistibly the cool, calculating, cruel nature of a sheer sensualist, who lets nothing stand between him and his desire of the moment.—*The Observer*, May 18.

#### "Remains the Best of Scarpias."

Signor Scotti remains the best of Scarpas. He was able to give more force than ever to his part because he had every assistance from Tosca and was able to give his superb conception free play.—*Morning Post*, May 18.

#### "Repeated His Superbly Telling Study."

Signor Scotti repeated his superbly telling study of the inexorable Scarpia.—*Sunday Times*, May 17.

#### "Highly Effective Portrait of the Wicked Baron."

And few are more capable of bearing the responsibility where "La Tosca" is concerned, for Scotti's Scarpia has long since taken its place by general consent among the very best performances in this clever artist's repertoire. Nature would seem indeed to have had the part expressly in view for him when she gave him a physiognomy which Mephisto himself might have coveted. Scotti skilfully turns his voice to dramatic ends by the amount of character which he contrives to impart to it, and with his vivid and picturesque acting in addition, it is, taken as a whole, a highly effective portrait of the wicked Baron which he offers, and one which secured once again unlimited approval on Saturday.—*The Westminster Gazette*, May 18.

# MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

The Fraternity met in various groups in the lobby of the Metropolitan, in between the acts, on the night that Gatti revived "Carmen," and discussed the matter. When I say "the Fraternity met in various groups," you must know that there are some critics who do not speak to one another; there are also musicians and teachers who do not speak to one another; then there are critics who do not speak to certain musicians, and musicians who do not speak to certain critics!

The only one who knows everybody and circulates among them, all the while washing his hands in invisible soap and water, is our dear and much respected friend, Alexander Lambert, pianist and teacher, who never allows anything to disturb his good nature or his flow of eloquence.

With regard to the performance. In many respects it differed so from previous representations of Bizet's masterpiece that it is not easy honestly to give an opinion off hand. I mean by that, that the occasion was of such particular importance from so many points of view as to suggest not only the wisdom but the justice of deferring judgment till the opera, as it is now given, is heard several times.

It is impossible for anyone who has heard the opera before, with the various artists who have taken the principal rôles, and under the various conductors who have interpreted it, not to have received certain impressions, which in the course of time have molded themselves into what might be called a "subconscious standard" as to how the opera should be given.

For this reason, in order that we may be fair to all those engaged in the production, it is necessary to hear the opera not only once, but several times, before a final judgment is rendered.

You will remember that I stated at the time I expressed my inability to agree with Miss Farrar's conception of *Madama Butterfly*, that I thought the very reasons that made her unacceptable, so far as my own judgment went, in that rôle, would largely militate to make her *Carmen* successful, and certainly different from its presentation by the noted artists as have in times past essayed the rôle.

After having heard Miss Farrar I stand by my opinion, though I feel assured that as time passes Miss Farrar will develop her characterization, especially as she has said in interviews in the press that she would trust a good deal to the inspiration of the moment.

Sometimes, you know, artists say this, in order to make it appear that they depend on "inspiration," whereas as a matter of fact they work very hard indeed and do not omit practicing the slightest *nuance* in singing, as well as devoting intense and very thorough study to the portrayal of the dramatic side of the character they represent.

Judging from the attitude of the audience, I should say that the representation, on the whole, was highly successful, and that Miss Farrar made a notable impression, with the result that the future performances of "Carmen," with its fine cast, will draw perhaps as good houses as any other opera of the old répertoire that can be given, and this, too, in spite of the fact that the French spoken by most of the principals is of the most wild and weird order. Italians

as a rule do not speak French well, but the French that is sung on the stage of the Metropolitan in "Carmen"—well, it is alone worth a visit to hear it!

\* \* \*

The Hearst papers gave cause for some apprehension with regard to the production of "Lohengrin" on Wednesday night by stating that a large number of Germans had made up their minds to make it the occasion of a demonstration. However, the demonstration did not come off. On the contrary, the house was by no means crowded. While the performance was of a high order and received a considerable amount of merited applause there was no particular effort made in the way of a nationalistic outbreak by the Germans present or their sympathizers.

Those who know this opera and have heard it at the Metropolitan will remember that in the last act, where the King comes in, he is preceded by a great German flag, with the eagle. This episode was omitted by the management, perhaps in deference to President Wilson's neutrality proclamation.

Its entrance might perhaps have caused some applause, though I personally cannot see what matters of art have got to do with nationality, or with the war.

Art is art. If we are to take up such matters we would have to repaint a good many of the pictures that are hanging in many of our galleries, private as well as public.

\* \* \*

Last week I referred to certain new regulations which have been put up in the Metropolitan Opera House regarding the giving of flowers to the artists over the footlights when an act is finished. This, it seems, is to be stopped. I said, furthermore, that the making of speeches by the artists to the audience is also to be stopped. The ordinance regarding the introduction of dogs I treated as a humorous emanation from my brilliant colleague, Sylvester Rawling, of the *Evening World*.

I expressed my regret that the management should do anything that would disturb the *entente cordiale* between the audience and the artists, which generally is aroused when the flowers are passed over; and I furthermore stated that such an intense interest has been created in opera that it might be represented by the public if rigid rules and regulations are laid down governing their conduct, when they are in attendance at the Metropolitan.

Thanks to St. John Brenon, of the *Morning Telegraph*, I am in possession of a copy of the regulations, which, it seems, have been printed in English, French, German and Italian.

These regulations are:

First: That strangers are not allowed to pay visits to the dressing rooms of the artists, or to be on the stage of the Metropolitan during a performance.

Second: Flowers or gifts will not be presented on the stage, but must be sent to the dressing rooms of the artists.

Third: Under no circumstances will an artist be permitted to address the audience.

Fourth: It is forbidden positively to bring dogs into the opera house.

Fifth: During performances and rehearsals, only artists participating in the scene will be allowed on the stage; everybody else will be requested to keep away.

As I told you, with regard to the artists addressing the audience, while it has not been customary for them to do so, it did happen last season that at her farewell Mme. Fremstad said a few words, and I believe was followed at later performances by both Mme. Gadski and Signor Caruso.

With regard to the rule concerning dogs, which may strike a good many persons as humorous, let me say that this has, no doubt, been thought necessary, owing to the fact that at a Saturday matinée last season, when Caruso was doing his best in "Pagliacci," a certain Fifi belonging to a lady who was in one of the parterre boxes was suddenly smitten with a desire to applaud the renowned tenor and so set up a prolonged howl, which ended in short, sharp barks of agony as his mistress tried to choke him.

The investigation resulting from this showed that quite a number of ladies, especially at matinées, had been in the habit of bringing their pets, sometimes concealed in their muffs, rather than leave them at home.

Now, these rules, which may not appear to be worthy of discussion, really mean a great deal, not only to the artists, but to the music-loving public. They may be divided into two parts:

First: Those that refer to the regulation of the stage—that is to say, all that concerns behind the footlights.

Second: Those that concern the audience, or all that relates to things before the footlights.

With regard to the regulation of the stage, there can be no question whatever as to the right, and, indeed, propriety of the management laying down such rules as it sees fit for the proper regulation of affairs there, so as to secure the best possible performance of the various operas that are given.

In the course of the various directorates with which the Metropolitan has been blessed, all kinds of unwritten laws and customs have grown up, especially as we know that the opera house stage in Europe is the hunting ground for gentlemen of wealth and social, as well as political position, who desire to pose as Don Juans, and are in search of amorous adventure.

Indeed, as everybody knows, and as I think, Halévy has described so cleverly in his work, "The Cardinal Family," entrée to the coulisses of the grand opera houses abroad, where the ballet girls assemble, is part of the privilege of the subscribers to the opera.

In New York the persons who have been admitted to the stage have been the directors, some critics, personal friends of the artists, though these have sometimes assembled in such numbers as to seriously impede the scene shifters and others in their duties.

One can readily understand how artists who have to appear in certain operas, but whose rôles do not demand their constant presence on the stage, may be glad to pass the time in their dressing rooms with personal friends. This is customary all over Europe, so that the new rule may not be particularly pleasing to them.

However, as I said before, whatever pertains to the better regulation and management of the stage is a matter wholly between the artists and the management, and neither the public nor the critics should have any right to comment adversely upon any course the management may seek to pursue, especially if its action is dictated by a desire to give, as I said, smoother performances.

Now, then, we come to the other side of the footlights.

First, with regard to the flowers. Many flowers are sent to the artists by friends. On the other hand, many of the floral pieces are paid for by the artists themselves. That is not generally known. Sometimes, indeed, on special nights, they are paid for by the management.

Let us take an opera, for instance, in which two or three distinguished *prime donne* are to appear. One prima donna does not trouble herself, because she knows that her friends are going to send over a small shipload of floral offerings. The other two *prime donne* know this just as well, and in order to, what may be called "hold up their end of it," they get their friends to help too, and give orders to the florists themselves, or importune the management, so that there shall be no apparent favoritism in the floral deluge.

One can easily see how in this matter abuses could easily creep in and no one particularly profit therefrom—except the florists.

At the same time when the flowers are sent over the stage they offer an opportunity for the public to express its good will and satisfaction towards the artists, and, finally, always gave Signor Caruso a chance to display those humorous and acrobatic "stunts" for which he has long been famous.

However, the real importance of these rules to the music-loving public is, that they express a sincere desire on the part of the powers at the Metropolitan to break away from the old traditions that still hold in European opera houses, and thus create a cleaner and better moral atmosphere on the stage. That, to me, is their value and importance from the public point of view.

These regulations, therefore, merit discussion, as they are a long step towards giving greater protection to "the woman on the stage"—a matter which is inevitably destined, and in the immediate future, to receive consideration.

The time must come when the great number of intelligent, public-spirited women, whose attention is now devoted to securing what they believe are their political rights, and who, at the same time, are deeply concerned with improving the condition and welfare of the working woman, will turn their attention to "the woman on the stage."

\* \* \*

Considerable excitement was recently created by the formal announcement in one of the morning papers to the effect that the Metropolitan had determined to produce an opera by Mr. De Koven, the libretto for which was being prepared by Mr. Percy Mackaye, the distinguished litterateur and poet.

This libretto, it was said, was to be a dramatic adaptation of the "Canterbury Tales," by Chaucer. While it has been officially denied since that the Metropolitan management has any such intention, or that any such commission had been issued, the matter has peculiar interest to me for several reasons.

While it has been customary for the high muck-a-mucks in music to allude to Mr. De Koven's compositions in a more or less slighting manner I personally think he possesses considerable musical ability. He certainly has written some charming melodies which is more than some of the modern foreign composers have done.

In the next place, so far as Mr. Mackaye is concerned, he has already won a distinguished position in the literary world, and I know no one more fitted for such a task, though, personally, I doubt whether any of these old English subjects have much if any interest for American audiences. If there is anything which we are not, it is "Early English."

That is, I believe, one of the main reasons why Mr. Parker's opera, "Mona," did not succeed. It concerned life at the time of the Roman occupation of Britain that does not in any way appeal to our cosmopolitan and mixed population.

\* \* \*

I notice in your last issue that under the auspices of the National Institute of Arts and Letters and of the American Academy a concert was given at Aeolian Hall of a program of symphonic music, composed by Americans, which program was arranged by Mr. Walter Damrosch and performed by the New York Symphony Orchestra.

While every effort to encourage the American composer (and by the word "American" I mean any composer who is a resident in this country, whatever his nationality, whether citizen or not) should be encouraged, at the same time the particular method adopted by these organizations is distinctly, in my opinion, adverse to the best interests, not only of the American composer, but of music in this country.

The audience which assembled on this occasion was "by invitation only." The result was that the affair received but very moderate attention from the press.

There is, however, another and, I think, a more vital reason why the method adopted is open to serious criticism. One of the great obstacles to musical progress in this country has been the sentiment among the masses of the people that music as an art is simply the fad, or the pleasure, of the educated or socially exclusive few, and that outside such popular pieces as are played by bands or orchestras in public places, at dances, or in the streets, music does not belong to what is called "the Common People."

If these societies really desire to be of service to the American composer, if they really aim to do something for the cause of music in this country, then let them give their performances all possible publicity, which, indeed, is all the American composer really needs.

Hitherto, the American composer has been practically denied a hearing. Indeed, according to some eminent critics that we have, he has no existence!

When he does get a hearing—and not behind the closed doors of exclusive associations—he will be found to have not only merit but inspiration, and to have already produced work which can stand comparison with some of the best that is being produced on the other side.

\* \* \*

Attention is called to the fact that what with the opera, symphony and other concerts and recitals, we have in a single week, including Sunday, no less than thirty-five musical events of considerable importance and value, not to speak of an even larger number of minor musical events, and not including the musical comedies, which are generally classed with the drama.

From the point of view of the critic who made the statement, this would naturally appear to be an immense amount of musical performances. Too much, indeed, for him to cover adequately, even with assistance.

But from the point of view, not only of the population in New York and its immediate surroundings, but of the tremendous growth in musical knowledge and culture and in interest in music, it is after all nothing so extraordinary or out of proportion.

When we consider that in New York City and its immediate surroundings we have from six to eight millions of people, and that even Philadelphia is only a couple of hours away, not to speak of a large number of cities in New Jersey and Connecticut, and we further consider the

[Continued on next page]

## MEPHISTO'S MUSINGS

[Continued from page 7]

hundreds of thousands of people, especially women, who are members of musical clubs or organizations, even thirty-five performances of a high character in a week are not too many.

If it be argued, on the contrary, that many of these performances are not properly patronized, that is, in large measure, due to the fact that the gentlemen whose business it is to make up the programs consult rather their individual taste, than the pleasure or edification of the musical public.

It was certainly a brilliant idea on the part of the management of an art exhibition that was being held to raise money for the Belgian sufferers to send out a notice that, included in the admission of twenty-five cents on a certain day, would be a chance to hear Enrico Caruso.

The result was that not only was the building jammed, but the streets surrounding the building were jammed. It is not every day that people get a chance to hear the greatest living tenor for a quarter!

The announcement of this, the greatest bargain of the day, spread throughout the East Side and the West Side. Result, a crowd which waited for nearly two hours, jammed up like sardines. A number of ladies lost their hats—some lost their heads—some of the gentlemen lost their hats, as well as their temper. Finally the police reserves had to be called out. Many wanted their money back. They had forgotten all about the Belgian sufferers, as well as the exhibition of pictures which they might have seen had there been room enough left!

Great indignation was expressed, not only against the management of the exhibition, but against Caruso.

Now, it is but fair to say on behalf of Signor Enrico that he never makes a promise of this kind except with the full intention of fulfilling it, but when he left his hotel, saw the hustling crowd and the police with uplifted clubs, he considered that discretion was the better part of valor and returned home.

As one lady expressed it: "I was very foolish! I might have known how many people would want to hear him! I did not hear him. But a fifty-dollar dress was ruined in the crush as well as a \$5,000 picture!"

The craze for bargains, however, is innate in the feminine mind. I knew a lady once who came near breaking up her home through a difference with her husband on the question of domestic animals. She already had a dog, a canary, two parrots, a mud-turtle and some gold fish, when her husband put his foot down. His good nature was exhausted.

But she returned home one day with a Persian cat, which she had bought at a downtown department store at a bargain sale. The cat had been reduced from the original price to \$4.99, in addition to which the salesman had guaranteed the sex, as a male.

The woman defended her possession on the ground that he was such a dear—and such a bargain!!

The husband revolted when that cat had kittens! Your  
MEPHISTO.

## KEFER-GOODMAN PROGRAM

'Cellist and Pianist Heard Pleasurably at von Ende School

The third recital of the von Ende School of Music presented Paul Kefer and Lawrence Goodman in a piano-violoncello program. Mr. Kefer has recently been added to the faculty of the school. The two artists played Boellmann's Sonata for Piano and Violoncello and brought out the interesting thematic structure and the striking modulations of that work with admirable taste. Mr. Goodman played the Bach-Taussig Toccata and Fugue in D Minor with a noble dignity and breadth, contrasting with his delicacy and warmth in the Nocturne in C Sharp Minor and the Prelude in B Flat Minor by Chopin. He gave a brilliant performance of the A Flat Polonaise. The Sibelius Romanza, Rachmaninoff's "Ponchinello" and Moszkowski's "Caprice Espagnole" were played with verve and a color.

Mr. Kefer played the Canzone by Bruch with exquisite feeling for its emotional quality and with a rich and beautiful tone. Thoughtful and spirited was the performance of the Allegro Apassionate by Saint-Saëns and Lalo's Chant Russe. Mr. Kefer added an encore, Fauré's "Cradle Song." Kathleen M. Shippen, formerly of Chicago, was the accompanist.

## GRAHAM MARR SEES HAND OF FATE IN HIS OPERA CAREER

Century Baritone's Belief in His Luck Strengthened by Escape from "Empress of Ireland" Disaster and by His Fortuitous Engagement in Wartime—Fortune's Share in His Progress from College Dramatics to Operatic Tour of Four Continents

"I BELIEVE in my luck."

That is the first article in the artistic Credo of Graham Marr. The Century baritone has various other professional beliefs, such as

"I believe in grand opera," and  
"I believe in my own work."



Graham Marr and Felice Lyne (as the Doll in "Tales of Hoffmann"), Photographed during the Quinlan World Tour

But the guiding star of Mr. Marr's career may be said to be the first-named article of faith. In fact, this singer's dressing room door might well bear the inscription:

Graham Marr & Kismet,  
Incorporated.

"It must be Fate that has watched over me," said Mr. Marr before a rehearsal the other morning, "for at every turning point of my career things have seemed to come to me. There's been no struggling against bad luck at these points, as one thing has dovetailed into another so well that my course has been clear. So, you see, I believe in my luck."

"I believe in it particularly when I think of the way I came to join the Century company. On our way home from the Quinlan world tour we played at Ottawa, where Milton Aborn heard and liked the work of some of us. He wanted me to sing with his companies in the Summer, but I had had a hard season and thought I'd like to spend a short time seeing my family and friends. I did arrange to stay in America for a while after the Quinlan company sailed for England. Again Mr. Aborn communicated with me and asked me to sing with the Aborn companies in Brooklyn and other cities. I thought I might as well pick up the four weeks' work, so I cancelled my passage on the *Empress of Ireland*. Those 'Rigoletto' and 'Pagliacci' performances prevented me from going down with that fated ship. Do I believe in my luck? More than ever."

## "Musical America's" Aid

"My good luck followed me this Fall in wartime. I was to have sung in England with the Quinlan people, getting a chance at such good rôles as *Amfortas* and *Scarpia*. The war knocked out that hope, and I would have been out of a job like so many opera singers, but Milton Aborn remembered my work and, wanting another leading baritone, he tried to get in touch with me. I was in England, but no one knew my address, so Mr. Aborn cabled to your MUSICAL AMERICA London office and they set out to hunt for me, going to Covent Garden and finally to the Quinlan offices through which I was located. Now, here I am, singing in my own country, where I hope to remain. How's that for good luck?"

That Fate is looking out for Mr. Marr is further shown by the manner in which his vocal career pursued him at the start. "Even before I went to Princeton (I was in the class of '01), I had begun to sing, and down there I was on the college glee club," he chronicles. "In fact, I believe I sang with the glee club on the very stage of the Auditorium in Chicago where I'm to sing with the Century. I also played in the Princeton Triangle Club's operettas, but hardly imagined that I would be singing grand opera one day. For, after leaving college, I started out in architecture, but a building slump came along with the panic of 1907, and a lot of us lost our jobs."

## Début with Manners

"I'd been studying singing, so I started in to look for a job along that line. At the agents the first thing I struck was a chance to play in vaudeville with Sidney Drew in a sketch called 'The Naked Truth.' That eventually took me over to England, where I met Charles Manners, who engaged me for the Moody-Manners company. I opened in Edinburgh, making my début as *Orisini* in 'Rienzi.' After my work with Mr. Manners I joined the Quinlan forces, and I've been away from America six years, singing with the Quinlans in Great Britain, Africa, Australia and Canada."

"You probably have heard of some of the vicissitudes of the world tour, such as our running against the strike riots in Johannesburg. I remember the night when I sang my first *Almaviva* in 'The Marriage of Figaro' and Felice Lyne was the *Suzanna* (she is a beautiful Mozart singer, by the way). The opera was punctuated with the sound of rifle shots, and our little call boy, who ran out to see what was going on, was wounded in the arm."

"Less serious was an incident at a gala performance in Ottawa at which the Duke of Connaught, Princess Patricia and other members of Canadian society were present. The opera was 'Tannhäuser' and I was on the stage. In the last scene when they were carrying *Elizabeth* in on her bier somebody in the chorus jostled against the persons who were carrying her and *Elizabeth* was tumbled off to the floor. It was not the soprano who had sung *Elizabeth* (she had by this time dressed and gone home), but was a chorus girl representing her. This girl had the experience and presence of mind to lie still where she had fallen, and they simply picked her up and laid her on the bier again. But what a scene to set before a Duke!"

"We did not have the same distress, however, as one Carl Ross Company, which had as alternate conductors our Wagnerian conductor, Richard Eckhold, and another by the name of Goozens. The latter had the idea that on tour operas should be substantially cut. So he would make the necessary cuts and the opera would be given in that form. Next Herr Eckhold would conduct the opera. Now, he had played first fiddle under Wagner at Bayreuth, and to cut one line of the master's was to him a sacrilege. Thus he would restore the music cut out by Herr Goozens. The members of the company were finally so harassed that they provided their two conductors with nicknames—Herr Cutter and Herr Restorer."

## Costuming "Escamillo"

When Mr. Marr makes his appearance this week as the Century's initial *Escamillo* in Chicago he will do so after having taken serious thought as to the costuming of the Toreador. As evidence he produced a Spanish bull-fighting journal, the *Madrid Taurino*, and related that he has been modeling his costume after that of a famous toreador depicted on the front cover. "He wears that pigtail that he may have something to fasten his hat to," he explains, "and the silk rosette is sort of a protection, should he fall on the back of his head. The gold ornamentation on his suit is both to protect him and to make him heavier. But as for the Toreador as we're used to seeing him in 'Carmen,' with ear-rings and handkerchief on his head, he doesn't look like a toreador at all—nor like anything else."

K. S. C.

## Success in Two Cities for

JAN SICKESZ  
The Dutch Pianist

The Pittsburgh Sunday Post, November 8, 1914.

Mrs. William Thaw of Beechwood boulevard was present yesterday afternoon, at one of the most delightful concerts ever given in this city. The fascinating program was presented by Jan Sickesz, a distinguished young pianist of Holland, who is this season en tour in America. His interpretations were marvelous. His touch was exquisite and he proved himself a poetic and sympathetic artist. His numbers received tremendous applause.

Jamestown Evening Journal, November 12, 1914.

THE MOZART CLUB  
The 38th Season Opened Wednesday Afternoon at the Club Rooms.

Jan Sickesz, the Distinguished Dutch Piano Virtuoso, Gave a Recital—The Club Rooms Were Filled with Members and Friends Who Gave Profound Attention to the Choice and Brilliant Program.

The 36th season of the Mozart Club opened yesterday afternoon with a recital by Jan Sickesz, the distinguished Dutch piano virtuoso. His playing characterizes clarity of tone, fine conception and perfect poise, combined with splendid technique.

Possibly the most romantic of Beethoven's immortal sonatas is The Moonlight, which opened the program and was presented by Herr Sickesz with reverence, especially the adagio was played with deep poetic feeling. He can scarcely be called emotional; rather he is temperamentally, as was marked in his superb phrasing of the Schumann Phantasie, with its wonderful contrasts and powerful climaxes. The Brahms group was replete with charm, and by many was most enjoyed of the program. It was followed by two Preludes of the modern Russian composer, Rachmaninow, fascinating and semi-barbarous in feeling.

The program ended with one of the loveliest of Liszt's compositions, the Petrarch Sonnet, closing with his Sixth Hungarian Rhapsodie, bristling with difficulties which Herr Sickesz surmounted with supreme ease.

After every number the artist was heartily encored, but declined to respond until the last, when in response to insistent applause he graciously gave an exquisite Romanza of Schumann, altogether the program was masterly, and added another to the roll of great artists who have appeared at the Mozart Club.

Jamestown Morning Post, November 12, 1914.

RECITAL BY JAN SICKESZ  
Opened Thirty-sixth Annual Season of the Mozart Club Yesterday.

GAVE BRILLIANT PROGRAM.

Herr Sickesz presented a program yesterday which gave ample scope to his varied powers, and by its very wealth and profundity of musical expression compelled the most concentrated attention from both musician and layman. The opening number was the incomparable Moonlight Sonata of Beethoven, the adagio being exquisite in its liquid cadence, and a tempo which was the perfection of this special movement. The allegretto and presto agitato completed this trinity of harmonious beauty, which never fails to delight music lovers, when interpreted by an artist such as Sickesz.

The second number was Schumann's Phantasie, opus 17. The two parts of the Phantasie gave great opportunity for strong contrasts, and the tonal effects of delicate pianissimo and virile crescendo were particularly striking. A finished legato and beautiful singing tone were strongly evidenced and an enthusiastic encore testified the deep appreciation of the listeners. A Brahms selection followed, with the Intermezzo B flat minor, Intermezzo A major, Capriccio B minor and Rhapsodie E flat major forming the group which composed this intricate number. The delicate Capriccio was full of charm, and masterly technique was displayed throughout the varied movements, each eliciting its 'meed of wonder and praise' both for conception and interpretative rendition. Another encore followed this number, but to neither did Herr Sickesz respond, save in gracious acknowledgment.

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\* \* \*

"A success which has not been equalled in London for many years."

\* \* \*

"Pasquale Amato is the best baritone in the world to-day."

\* \* \*

"A master of dramatic diction."

\* \* \*

"The finest baritone known to this part of the world."



*—Photo Copyright by Michkin Studios*

"Why he has not been snapped up long before now by Covent Garden is not easy to understand. Certainly there is only one singer there at the present time with whom he need fear comparison. He might be succinctly described, indeed, as a Baritone Caruso."

\* \* \*

"He is a giant of songs."

\* \* \*

"One of the sensations of recent years—there was a storm of applause such as London seldom indulges in."

\* \* \*

"Altogether his triumph was unqualified."

ON the two following pages will be found comments of prominent newspaper critics regarding Mr. Amato's concert appearances. His extraordinary popularity as leading baritone of the Metropolitan Opera House has now extended throughout the concert field, where his absolute supremacy is acknowledged.

MR. AMATO'S CONCERT APPEARANCES MAY BE ARRANGED THROUGH CORRESPONDENCE WITH MR. F. C. COPPICUS, METROPOLITAN OPERA HOUSE, NEW YORK CITY

# PASQUALE AMATO'S LATEST

AS REFLECTED BY THE NEWSPAPER CRITICS IN LONDON, ENG.,  
APPEARANCES AS SOLOIST WITH THE BOSTON SYMPHONY

## MR. AMATO'S LONDON CONCERT

### *Signor Pasquale Amato's Brilliant Success*

*The Westminster Gazette, June 26, 1914*—At the Queen's Hall yesterday the feature of the afternoon was beyond question the singing of Signor Pasquale Amato.

This was not actually his first appearance in London, but he has very seldom been heard here before. Though his name is, of course, well known on account of his achievements as a member of the Metropolitan Opera Company, New York, and it is certainly to be hoped that he may visit us more frequently in future. WHY HE HAS NOT BEEN SNAPPED UP LONG BEFORE NOW BY COVENT GARDEN IS NOT EASY TO UNDERSTAND. CERTAINLY THERE IS ONLY ONE SINGER THERE AT THE PRESENT TIME WITH WHOM HE NEED FEAR COMPARISON. HE MIGHT BE SUCCINCTLY DESCRIBED, INDEED, AS A BARITONE CARUSO. THE CHARACTERISTICS OF THE TWO VOCALISTS ARE CURIOUSLY SIMILAR. There is the same easy delivery, natural production, resonance of timbre, and brilliant execution, and also the same fire and temperament in each case in addition.

The Prologue from "Pagliacci" in which Signor Amato was first heard yesterday served at once to give assurance of his quality, which was confirmed later by his irresistibly brilliant and amusing rendering of "Largo al factotum" from "Il Barbiere"—a number WHICH HOW MANY THOUSANDS OF BARITONES, PROFESSIONAL AS WELL AS AMATEUR, HAVE STRIVEN IN VAIN TO MAKE REALLY EFFECTIVE. VERY DIFFERENT WAS IT WITH SIGNOR AMATO YESTERDAY. The thing could hardly have been more effectively sung, and his hearers signified their appreciation of the same in unmistakable fashion. Again and again the artist returned, bowed, and retired, but the audience would take no denial, so eventually he came back and good-naturedly sang it all over again. Altogether his triumph was unqualified.—(Signed H. A. S.)

### *Great Singer's Triumph—Signor Amato's London Debut—Audience Captivated*

*The Daily News and Leader, June 26, 1914*—A SUCCESS WHICH HAS NOT BEEN EQUALLED IN LONDON FOR MANY YEARS WAS WON AT A QUEEN'S HALL CONCERT YESTERDAY BY SIGNOR PASQUALE AMATO. IN ITS OWN WAY THE OVATION HE RECEIVED WAS AS REMARKABLE AS THAT ACCORDED TO MR. CHALIAPIN ON THE OCCASION OF HIS LONDON DEBUT.

Opera-goers in New York have for some years past looked on Signor Amato as one of the chief ornaments of the musical stage, and at the Metropolitan Opera House he has been a great draw in operas of all kinds. He is equally admired as Tonio in "Pagliacci," as Figaro in "Il Barbiere" and as Amfortas in "Parsifal."

Various causes have prevented him from appearing on the stage here, and London—as it always does in such cases—remained sceptical.

Yesterday he sang at Queen's Hall and the sceptics were convinced. Signor Amato's voice is of great power and exceptional compass, and its quality in the higher notes—which are produced with absolute ease—is thrilling, while in the lower notes it is singularly full and rich.

In the Prologue from "Pagliacci" he showed most impressive dramatic power and great command of variety of color, WITHOUT SACRIFICE OF BEAUTY OF TONE OR FINISH OF PHRASING OR RHYTHM.

In the aria "Largo al factotum" from "Il Barbiere," the ease and lightness of his singing, the distinctness of his diction, the rhythmic swing, and the humor of it all were quite irresistible.

THE GREAT RECEPTION HE HAD HAD AFTER HIS FIRST SONG PALED INTO INSIGNIFICANCE IN COMPARISON WITH THE STORM WHICH WAS LET LOOSE AFTER HE HAD FINISHED THIS. AFTER ENDLESS RECALLS HE REPEATED THE ARIA, AND WAS RECALLED MANY TIMES.—(Signed A. K.)

*The Star, June 26, 1914*—YESTERDAY AFTERNOON'S CONCERT IN AID OF THE LADY WORKERS' CLUB AT QUEEN'S HALL BROUGHT WITH IT ONE OF THE SENSA-

TIONS OF RECENT YEARS. SIGNOR AMATO has for some time been THE PRINCIPAL BARITONE AT THE METROPOLITAN OPERA HOUSE IN NEW YORK AND HAS BEEN MORE POPULAR THAN ANY BARITONE OF THE DAY. Here he was known only by hearsay and by gramophone records. HE IS CERTAINLY ONE OF THE GREAT SINGERS OF THE DAY. He has voice, style, temperament—in fact, everything that makes for a lasting success. He sang the Prologue to "Pagliacci" and was enthusiastically applauded. After he had sung "Largo al factotum" THERE WAS A STORM OF APPLAUSE SUCH AS LONDON SELDOM INDULGES IN. After ten recalls or so he sang again, and was again recalled several times. There is no doubt he made good, as Americans say.

### *Famous Operatic Baritone*

*The Daily Chronicle, June 26, 1914*—HIS PERFORMANCE YESTERDAY CERTAINLY JUSTIFIED ALL THAT HAS BEEN SAID ABOUT HIM. His voice is of singularly beautiful quality and big volume. He is a really great artist.

*The Observer, June 28, 1914*—At the orchestral concert in the Queen's Hall on Thursday afternoon a powerful singer, Signor Pasquale Amato, well known in musical circles in New York, was heard in two famous baritone arias—the Prologue to "Pagliacci" and the "Largo al factotum" from "Il Barbiere." He has a really beautiful voice, splendidly under control, and capable of fine gradation of tone. The rich treat of spontaneous and brilliant singing was enthusiastically appreciated by the audience.

### *Mr. Amato's Concert Appearances in Detroit, Rochester, Philadelphia, Pittsburgh and Boston*

*Detroit Free Press, October 25, 1914*—It is scarcely possible to be anything but enthusiastic about Amato. HIS VOICE IS A MAGNIFICENT ENDOWMENT AND MAKES HIM, WITH THE AID OF HIS SKILL AS AN ARTIST, THE FINEST BARITONE KNOWN TO THIS PART OF THE WORLD. BESIDE HIM, RUFFO SEEMS HEAVY AND PONDEROUS. Amato has magnetism. He has a fine virility of interpretation kept carefully subservient to subtlety of interpretation, and nearly always he succeeds in creating the impression of unlimited vocal resource kept in discreet control. All this Signor Amato made very clear to his house last night.

*Rochester Evening Times, October 27, 1914*—LAST EVENING'S RECITAL REMAINS A MUSICAL MEMORY OF CONSTANT DELIGHT, ALMOST UNPRECEDENTED, LOCALLY, ONE MIGHT SAY, WITH TRUTH.

It was, indeed, perhaps, THE MOST CONSISTENTLY ARTISTIC PROGRAM EVER OFFERED AT A CONVENTION HALL CONCERT, WITHIN THE MEMORY OF THE WRITER.

Just as the program excelled, so did the singing. There were moments in Amato's singing when ONE REALIZED THAT NEVER BEFORE HAS SUCH A VOICE RESOUNDED THROUGH CONVENTION HALL. It was colossal, inexpressibly thrilling and incomparably beautiful. Hearing Amato in such special advantage as was furnished by the perfect acoustic properties of our distinctly utilitarian music hall made it easy to understand the sensation HE HAS CAUSED THROUGHOUT THE WORLD AND WHY HE IS HERALDED AS THE GREATEST BARITONE OF THE DAY. HIS RANGE is EXTRAORDINARILY WIDE, and in every register it is as purely musical in quality as it is vast in size. He sings, too, AS ONLY THE SUPREME MASTER OF THE TECHNICAL DIFFICULTIES OF VOCALIZATION CAN, and his essentially emotional and dramatic interpretative instinct is as inspiring as are infinite possibilities of his incomparable vocal organ. In all the program the superb nature of his voice and his mastery of it in the varying moods of the music made his songs immeasurably effective.

*Philadelphia North American, November 3, 1914*—Contrary to custom, this first concert introduced a soloist, Pasquale Amato, moreover, FIRST AMONG AN ILLUSTRIOS COTERIE OF LIVING BARITONES, and as artistic and re-

sourceful on the concert stage as when suffused in the dazzling glow of music drama. Amato sang the "Qui donc commande" scena and aria from Saint-Saens' "Henry VIII," a royal plaint, useful as a concert number only, so far as it serves to illustrate Amato's rare dramatic quality of interpretation.

Later, in the shadow song, "Ombra mai fu," from Handel's ancient opera "Xerxes," Amato made generous exhibition of the tonal virtuosity that has made him a REFULGENT STAR IN MANY CLIMES AND LANDS.

*Philadelphia Record, November 3, 1914*—The soloist, Pasquale Amato, of the Metropolitan Opera House, quite stormed the audience by his magnificent singing of the lovely aria from Saint-Saens' "Henry VIII" and Handel's "Ombra mai fu" from "Xerxes." IF HENRY OF THE MANY AMOURS HAD BEEN GIFTED WITH AMATO'S CHARMING PERSONALITY, TO SAY NOTHING OF HIS VOICE, THE SUSCEPTIBLE FEMININITY OF THAT PERIOD WOULD HAVE MADE GREATER INROADS IN THE KING'S RECORD AS A MATRIMONIAL POSSIBILITY THAN HISTORY RECORDS.

*Philadelphia Bulletin, November 3, 1914*—Mr. Amato's two contributions to the program did much to add to the pleasure of the audience, which received him with marked cordiality and recalled him several times after both of his numbers. He sang an aria "Qui donc commande" from Saint-Saens' "Henry VIII," in which the baritone's distinguished ability as a dramatic singer was shown to advantage and the aria "Ombra mai fu" from Handel's opera, "Xerxes." The famous Largo was even more enjoyed, the fluent Italian seeming to bring out better the resonance and sympathy of Amato's voice, his delivery of the solemnly beautiful strains of the familiar Handel air being sincere and impressive.

*Philadelphia Press, November 3, 1914*—The soloist of the evening was Pasquale Amato, the eminent baritone, who sang two numbers. Amato was in fine voice. His brilliant high tones were striking in comparison with his equally brilliant low tones showing THE MARVELOUS RANGE OF HIS VOICE.

*Brooklyn Eagle, November 7, 1914*—The soloist of the evening was Pasquale Amato, he of the red-blooded voice, who makes the opera house ring with applause by his singing of the explosive music of the modern Italian school. It was a chastened and highly polished, almost a classic, Amato who sang last night, with all the explosive left behind.

*WITH A LOVELY LEGATO AND SUSAINED TONES AS FIRM AS THE TOWERS OF BROOKLYN BRIDGE*, his first number was an aria from Saint-Saens' "Henry VIII," in which the singer skillfully combined passion with elegance. For his last number he did a service by reminding the audience that the air familiarly known as "Handel's Largo" was originally written for the voice in his opera "Xerxes." Amato's singing of it was all that the flowing melody called for. THE SINGER WHO CAN JUMP FROM PUCCINI TO HANDEL AND SING ONE OF THE LATTER'S ARIAS WITHOUT A FLAW IS, INDEED, DISTINGUISHED.

*The Pittsburgh Dispatch, October 28, 1914*—Pasquale Amato captivated his audience at once. He is an impressive figure, sturdy, curly-haired and clear eyed. The brightness of his eyes, the quickness of his smile, the alertness of each gesture and motion proclaim, more than his physical semblance, the ardent temperament within him. His voice is one of remarkable range and power. It is capable of great sweeps of sonorous tone that mount, wave-like, to flooding climax. It is unusually warm, rich and soulful, and above any other attribute it is a voice of power. Mr. Amato's high notes are of clear quality, and baritone that he is, he can accomplish not a few of the feats of a coloratura singer of the other sex.

*Rochester Herald, October 27, 1914*—It is not easy to conceive of a more perfectly placed baritone than Mr. Amato's. Strong and vibrant in the higher registers and rich and mellow in the lower, there was not in all its wide range a suggestion of harshness, strain or imperfect poise. Not the least reason for the delight which it afforded, also, was the singer's perfect breath control, his precise enunciation, which was not allowed to suffer in even the most hurried passages, and his fidelity to all those little points of technique that make or

# TRIUMPHS IN CONCERTS

AND THE UNITED STATES, FOLLOWING THE EMINENT BARITONE'S ORCHESTRA ON ITS FALL TOUR AND IN RECITALS

mar the concert singer. Mr. Amato's programme was well calculated to show the almost limitless resource of his voice and his skill.

**Rochester Union and Advertiser, October 27, 1914**—Amato had no difficulty in convincing his hearers with his first number that he is a great artist. He has a voice of remarkable smoothness and wide range. NEVER HAS A BETTER BARITONE BEEN HEARD IN THIS CITY THAN PASQUALE AMATO. HE IS A GIANT OF SONGS. His voice is never lacking, and is at times of the most tender sympathetic qualities. The programme was most interestingly arranged and contained some of the best numbers from the literature of songs. It was, indeed, a treat and it was sung with great taste and artistic finish. HE IS TRULY A GREAT ARTIST.

**Philadelphia Evening Public Ledger, November 3, 1914**—PASQUALE AMATO was the soloist of the evening and very good he had to be to make himself a place there. That Mr. Amato's triumph was personal, while that of the geniuses of the orchestra was social, is hardly to be held against him. He was the soloist and not a member of the playing organization. He assuredly triumphed because his voice was rich and robust, his tones well sustained and his dramatic feeling, again in Saint-Saëns, irreproachable.

In the Handel air, known familiarly as the "Largo," Mr. Amato could not be dramatic. The song is a pure flow of easy, almost expressionless feeling, and Mr. Amato was artistically just in his singing. He sang easily, without a trace of labored "reduction." That he made a great many people think of Titta Ruffo, AND THINK WITHOUT PREJUDICE TO HIMSELF, IS SUFFICIENT COMPLIMENT TO HIM.

**H. T. P.—Boston Transcript, November 9, 1914**—So Mr. Amato's hearers rose elated yesterday to the suave sonorities, the warm, rolling, sensuous phrasings, with which he declaimed the Prologue to "Pagliacci" with ARTFUL EXPANSION and cumulation of Leoncavallo's melody. So also it heard him patter WITH SPARKLING COMIC VERVE AND ENDLESS VARIETY OF POINTING INTONATION THROUGH FIGARO'S ACCOUNT of himself in the first act of "The Barber." Comic he was without costume or action, but he was accomplished singer, too, since WITH ALL HIS COLORING AND PLAY WITH ROSSINI'S CHATTER HE NEVER FORGOT ITS MUSICAL QUALITY. HE WAS AS GOOD to hear in the Secretary's sombre soliloquy from "The Masked Ball." HE SANG IT IN THE MOST ELOQUENT OF OPERATIC FASHIONS, KEEPING THE RECITATIVE TO BOLD AND SWEEPING PHRASES IN THE darkest of his tones and expanding the air in the true manner of Verdi's music that sustain the long and flowing line and yet open the melody as the voice of the passion within.

The MANIFOLD AMATO—for the rest, Mr. Amato sang no more operatic pieces in the ordinary sense of the word until he joined Mme. Fremstad at the end of the concert in Don Giovanni's and Zerlina's duet before the Don's house in the first act of Mozart's opera. HE USED HIS HALF-VOICE, WHICH IS RICH AND SENSUOUS BEYOND THAT OF ANY BARITONE OF OUR STAGE. He used it WITH SURPRISING FEELING FOR THE SUAVITIES AND THE TRANSPARENCIES OF MOZART'S PHRASES AND HE COLORED HIS TONE TO GIVE THEM EXACTLY THE LITTLE IRONIC BITE OF THIS MUSIC FOR THE PERSUADING AND SUPERIOR WOOING. THE REST—TO RETURN ONCE MORE—was not operatic. For songs Mr. Amato chose Borodine's piece of the forest with his clanging rhythms, its sombre monotones, its deep and slowly gathering intensities. Then he was gravely ELOQUENT, INDEED, WITH ALL THE TEMPERED MAGNIFICENCE OF HIS TONES AND THE SOBER INTENSITY OF HIS FEELING. He could release the voice and the feeling more ardently and gustily, and as graphically in another vein, when the drunken friar of Moussorgsky's "Boris" tells the grim tale of the taking of Kazan, lusty music of almost barbaric voice.

Between the two, for contrast, Mr. Amato sang two more Russian songs. Out of Borodine again and Balakireff, songs of melancholy mood and voice slowly rising out of meditation into gentle climax—songs that we could call contemporary French were it not that the Parisians have fashioned theirs on this same Russian model. Mr.

Amato sang them WITH A RETICENCE OF VOICE, A DELICACY OF MOOD, A GENTLE SENTIMENT, THAT WERE A NEW SIDE OF HIS VOCAL AND IMAGINING INTELLIGENCE HEREABOUTS, and that he disclosed again in an air of Méhul. PHRASED WITH THE NICEST OF ELEGANCE, and in a song of Frank La Forge. And as though all this were not enough, the baritone took his turn at an Italian air out of Monteverde, the creator of opera, and SANG IT WITH A TONE THAT WAS AS SERENE AND RICH IN ITS CONTOURS AND BODY AS THE MUSIC ITSELF. To that he added a gay air out of another old Italian opera and ONCE MORE SURPRISED HIS HEARERS BY THE PIQUANCY OF HIS RACING PHRASES. It is good that Mr. Amato should so come into the concert-room.

There, as he cannot do in the opera house, HE CAN DISCLOSE HOW VARIOUSLY ACCOMPLISHED, HOW DIFFERENTIATING, HOW ARTFUL AND ELEGANT AND TASTEFUL A SINGER HE REALLY IS WITH ALL HIS ZEST FOR THE BIG OPERATIC TONE AND THE PROJECTED PASSION THAT SWEEPS UP AND DOWN AN AUDITORIUM.

#### Mr. Amato as soloist in Boston with the Boston Symphony Orchestra

**Boston Herald, October 31, 1914**—Mr. Amato sang with a degree of emotion that did not overstep the line between the concert stage and the opera house an air from Saint-Saëns' "Henry VIII." The music is well suited to MR. AMATO'S RICH AND NOBLE VOICE. The air from Handel's "Xerxes," known familiarly as Handel's Largo, is unsurpassable in serene simplicity. Here was an opportunity for Mr. Amato to display his "grand style." "Omnia mai fu" is not passionate; it is not melodramatic; it is sheer beauty.

**Boston Post, October 31, 1914**—Mr. Amato IS A MASTER OF DRAMATIC DICTION, AND YESTERDAY AFTERNOON PROVED THAT HE COULD SING IN CONCERT AS WELL AS IN OPERA. His voice is a noble organ and it was employed WITH MASTERLY INTELLIGENCE.

#### Amato Wins Triumph in an Aria from Handel's "Xerxes"

**Boston Advertiser, October 31, 1914**—With the general public even in musical Boston, a fine larynx outweighs a fine orchestra, AND THERE WAS THREE TIMES AS BIG A RUSH-LINE FOR GALLERY SEATS AS AT TWO PREVIOUS PURELY ORCHESTRAL CONCERTS, BUT WE MAY, IN SOME DEGREE, AGREE WITH THE PUBLIC VERDICT, IN THIS CASE, FOR PASQUALE AMATO IS THE BEST BARITONE OF THE WORLD TODAY. There was emotion and power in the great aria from Saint-Saëns' "Henry VIII." But the finer was in the old "Omnia mai fu" from the Handelian opera. HERE WAS PURE BEL CANTO, NOT A RUN, OR AN EMBELLISHMENT OF ANY KIND, BEHIND WHICH THE ARTIST COULD CONCEAL A FLAW OF TIMBRE OR TONE, ALL STEADY, PURE LEGATO WORK, AS IF THE VOICE WERE A NOBLE VIOLONCELLO, AND AMATO CAME THROUGH THIS TASK UNSCATCHED. HIS STEADY TONES AND FLAWLESS PHRASING SPOKE OF A MANAGEMENT OF BREATH THAT CAN ONLY BE THE RESULT OF ARTISTIC METHOD; SUCH BREATH CONTROL IS NOT FOUND IN ONE IN A HUNDRED OF OPERATIC ARTISTS.

The audience fully realized the excellence of the work, and recall after recall followed both vocal numbers.

#### Recital in Boston

**Boston Herald, November 9, 1914**—Mr. Amato's songs were unusually interesting. He was on familiar ground in Monteverde's "Lasciatemi morire" and in the aria from "Ariodant," which he sang with fine poise. He sang La Forge's "Schlupfwinkel" WITH CONSUMMATE ART AND DEEP EMOTIONAL SIGNIFICANCE. The beauty and color of his voice were fully apparent. He was fortunate, too, in his delivery of "Auf einen Boten" by the same composer. MR. AMATO'S ADMIRABLE DICTION, BOTH IN ITALIAN, FRENCH AND GERMAN, WAS CONSTANTLY A DELIGHT.

Repeatedly recalled after the last two numbers he added "Largo al factotum." The singer was heartily applauded throughout the afternoon by a very large audience.

#### Amato Is Given Great Ovation—Symphony Hall Rings in Applause and Cheers—Great Baritone Hero of the Concert

**Boston Traveler, November 9, 1914**—If every form of musical entertainment contained so great measure of satisfying and enjoyable—not to mention thrilling—features as the concert yesterday, the lot of the reviewer would indeed be an easy one. BUT CONCERTS SUCH AS THESE ARE RARE EVENTS OF THE SEASON, AND DO MUCH TO COMPENSATE FOR THE OTHER LESS INTERESTING VARIETIES.

THERE ARE BUT FEW SINGERS WHO ARE ABLE TO AROUSE AN ENTHUSIASM IN AN AUDIENCE EQUAL TO THAT DISPLAYED YESTERDAY WHEN MR. AMATO GAVE FREE REIN TO HIS VOCAL AND ARTISTIC POWER. IF THE DEMONSTRATION IS ANY CRITERION, THE GREAT BARITONE IS NOW FIRMLY AND SNUGLY ENSCONCED IN THE AFFECTION AND ADMIRATION OF BOSTONIANS. It has seemed to the writer that this recognition of his worth has been tardy. His previous efforts here in opera and concert have been received with less warmth than was his due, not alone FOR THE FACT OF THE RARE VOCAL WEALTH WHICH IS HIS, BUT ALSO FOR FINISHED ARTISTRY OF THE HIGHEST ORDER. Mr. Amato and his voice have been much discussed. Like every famous artist, he has his following of ardent admirers and others. Lest the reader entertain any doubt in the matter, we hasten to state that we fully approve of Mr. Amato's work.

If the satisfying consummation of a climax in vocal or in any other art is to be condoned, then Mr. Amato and Mr. Caruso are at fault, and a whole army of good, bad and indifferent vocalists, who seldom sing above a mezzo forte and whose vocalism strongly suggests "the fleecy, meek and bleating flocks," are right. In singing, as in every other branch of human endeavor, it is "BETTER TO WEAR OUT THAN RUST." The songs and arias on the programme sung by Mr. Amato were of a taxing character, and to these the great baritone added as encore the Rossini "Largo al factotum" and several songs, much to the delight of his audience. Special mention must be made of "Schlupfwinkel" by La Forge. The song itself is one of great beauty, and Mr. Amato sang it with fine finish in phrasing and nuance and expressiveness.

**Boston Post, November 9, 1914**—MR. AMATO SURPASSED HIMSELF. RARELY IN THE LATE YEARS HAS HIS MANLY AND BEAUTIFUL VOICE BEEN HEARD TO SUCH ADVANTAGE. The programme was full of interest, and one of the outstanding features was the Lament of Arianna from the opera of Claudio Monteverde, the lament, which, when the opera was first performed in 1608, is said to have moved an entire audience to tears. Another charming accomplishment was Mr. Amato's singing of the air from Ariodant, a forgotten opera of Joseph Méhul's, an air having a gentle 18th century sentiment, a fragile and exquisite melodic line, a haunting if deliberate simplicity. One of the notable features of the concert, however, was Mr. Amato's singing of the "Largo al factotum" from the "Barber of Seville." From all standpoints this was a MEMORABLE INTERPRETATION. THERE WAS THE ACME OF TECHNICAL FINISH AND BRAVURA AND THE SOUL OF WIT. The audience was a very large one and enthusiastic.

**Boston Globe, November 9, 1914**—MR. AMATO DOMINATED THE AUDIENCE AND MADE IT PLAY INTO HIS HAND AS HE INVARIABLY DOES IN SUCH OPPORTUNITY TO MAKE UP HIS PROGRAM. If at the expense of voice, the song with the intensity, the rhetorical emphasis and accent, the breadth of style and passion of a dramatic singer, "Eri tu" from the "Masked Ball" suits him well, it was the GREATER PLEASURE TO FIND MR. AMATO THE SINGER OF DISCRETION AND OF DEEP AND POETIC PASSION IN BALAKIREW'S "VIEN PRES DE MOI" THE SONG OF THE AFTERNOON. It was a pleasure also to hear Mr. Amato in Mr. La Forge's masterful song "Schlupfwinkel" and his "To a Messenger" here in its German text. Méhul's sentimental ballad had its place with the audience. After the group increasing and demonstrative applause brought Figaro's aria from "The Barber" amid renewed stamps, hoots and howls of glee.

The Times and the Tribune

said of

# LEGINSKA

and her all-Chopin program at  
Aeolian Hall, Nov 16, 1914:

## The New York Times.

NEW YORK. TUESDAY NOV 17 1914.

her and actor tulle in riddle white  
had rney dson Gam Mrs tulle in the Ship Miller Mrs cor J Mrs Mrs ocade  
x D. J was i Miss char Miss Goelet s her pink Mrs gown ve or Juilli Mr Mrs illard pink blue while with  
exander daugh ary Al e dull, a Alex with a e apple  
had Mi et, Will G H rs Em de Mrs in Box n with t Mrs in black nd Mrs d Mrs d and n Mrs nd lace petunia  
Italian...  
and his companions wi to ar  
rive, were last to leave. For the song  
birds have come. Long life to art!

### MISS LEGINSKA'S RECITAL.

#### A Programme Made Up Entirely of Chopin's Music Given

Miss Ethel Leginska, who has several times given recitals in New York in the last few years appeared again yesterday afternoon in Aeolian Hall, in a recital devoted wholly to Chopin. The programme comprised the two sets of études, twelve in each and the sonata in B flat minor. Miss Leginska has already shown herself to be an artist of quite unusual quality, a rare and exceptional talent and in this recital she showed it again. The études and the sonata take a pianist through many moods and emotions and Miss Leginska did not fail to find significant expression for them. There is a burning intensity in her style, a fiery sweep, her playing is impetuous and hot-blooded full of high lights and deep shadows, yet it can be exquisitely restrained and is not lacking in artistic reticences. Her tone is of great beauty whether it is in passages of delicacy or of power or in finely differentiated gradations between these extremes and the brilliance and facility of her technique rarely failed her in any of the difficulties that Chopin provided in these compositions.

The performance of the sonatas was interesting, engrossing. It was cast in large mold in the first movement, and she avoided pitfalls that lead many to cheapen the funeral march. In the études not all who can set forth the fine spun poetry of some of them can rise to the height of passionate eloquence in others as she did, for instance in the one in C minor at the end of op. 10, or that in A minor in op. 25—this last perhaps the finest of her achievements.

#### "UNE FEMME PASSA" ACTED.

French Drama Society Begins Its

## New York Tribune.

First to Last the Truth: News, Editorials, Advertisements.

TUESDAY, NOVEMBER 17, 1914.

### GIVES CHOPIN PROGRAMME

#### Mme. Leginska in Recital at Aeolian Hall.

Mme. Ethel Leginska, the young English pianist, who during the last two seasons has taken a leading place in the ranks of our concert artists, gave a recital yesterday afternoon in Aeolian Hall.

Mme. Leginska chose an all Chopin programme for the display of her talents, playing twenty-four études and the Sonata in B flat minor. In all of them she showed herself again a remarkable artist and a master of the technical resources of her instrument.

Best of all, she proved that she can play Chopin without the slightest tendency to oversentimentalization, and yet with great richness of feeling. Needless to say, her tone was delightfully warm, and the clarity of her playing and her adjustment of dynamic values were exquisite.

Throughout the recital Mme. Leginska showed at once a power and a delicacy which were the marks of an artist of the first rank.

There are few women pianists in the concert world of to-day the equals of this English woman. Yet she does not need the protection of her sex to enable her to stand critical analysis. She is one of the most interesting pianists to be heard in the concert halls to-day.

no other pianist ever played such a program!

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## ECHOES OF MUSIC ABROAD

**Melba as Auctioneer Sells Japanese Flag for \$275 — Mark Hambourg Awarded Heavy Damages in Libel Suit Against London Paper that Cast Suspicion on His Nationality—Composer of "Louise" and Swiss Specialist in Eurhythmy Now in German Musicians' Black Books—Committees Active in England in Schemes to Relieve Distress of Unemployed Artists—Promising Young Hungarian Composer a War Victim—The Kaiser as a Composer—Peruvian Capital Wants Municipal Opera House**

NELLIE Melba's country has no more ardent and active patriot than the great soprano herself. Called home in the early part of the summer, in the middle of the Covent Garden season, by the illness of her father, she has been organizing patriotic concerts in Australia since the outbreak of the Great War in aid of her country's war funds, and apparently with quite satisfactory results. At one concert she auctioned off a small Japanese flag for \$275 and an English farthing for \$150.

Emma Calvé, who has been making daily visits to the hospitals at Montpellier to sing for the wounded, and is going to visit other cities for a similar purpose, has been engaged for one of the Akeroyd concerts in Liverpool this season. She will give the closing scene from "Salomé."

\* \* \*

In its fanatic zeal in running to earth alleged German spies within the borders of Great Britain a London newspaper has precipitated the first libel suit that has come up since the war started, by casting doubt on Mark Hambourg's nationality. The result will serve to spare the Anglo-Russian pianist the unpleasantness of further suspicion on the part of the public, and at the same time teach the London *Mail* a little lesson in caution and discretion, as damages in the sum of \$2,500 have been awarded Mr. Hambourg.

The *Mail* could have saved this \$2,500 by looking up "Who's Who?" The *Musical News*, published in London, thus makes comment: "Whoever heard of Germans with such front names as Mark, Boris and Jan? The Teutonic equivalent of Mark is Marc, that of Jan is Johann, while Boris is an essentially Russian name. We have never heard of Mr. Hambourg's attempting to deceive anyone as to his nationality. On the contrary, he has always been proud of it, though as he made this country his home and married the daughter of a Scottish baronet he quite naturally became a naturalized Englishman."

"At the present time a man who is called a German when he is not is likely to suffer a considerable amount of professional loss. For a public performer to have to put up notices of his birth in order to get an audience must be as unpleasant as it is expensive. Mr. Hambourg would not play any the worse if he were a German, but a native of our common enemy would find it hard to fill a concert hall, charm he never so wisely."

The Hambourg family has long been Anglicized. Mark's father and two brothers, Jan, the violinist, and Boris, the cellist, lived in London many years before coming across to settle in Toronto, their present home.

\* \* \*

LIKE the Italian Leoncavallo, the French Charpentier has now inscribed his name in the black books of the German music world. This is due to his advocating in an interview in the Paris *Journal* that his German and Aus-

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trian associates in the Institute of France, whether active, corresponding or honorary members, should be expelled, because, as he explained, "none of them has protested against the crimes of the armies of their countries."

Another musician no longer in favor in Germany is the Swiss developer of Eurhythmy, Emile Jaques-Dalcroze. In

the secretary is Victor Beigel, who has studied Lord Kitchener's appeal for the providing of recreation for his new army. The scheme, which seeks to organize musical entertainments for soldiers in camp, has Lord Kitchener's full approval, and it has also a most imposing list of patrons. Here, too, all performers are to be paid their fees, and



Albert Coates, the English Conductor

Prominent among the younger conductors of the world who have conspicuously distinguished themselves is Albert Coates, an Englishman who had won his spurs on the Continent before returning to conduct German opera at Covent Garden last season. After serving his apprenticeship in Germany he was called to Petrograd, where he has spent several years, and it was reported before the war broke out that he had been offered the post of musical director of the Dresden Court Opera to succeed the late Ernst von Schuch. As it is he is remaining in Russia.

fact, M. Jaques-Dalcroze's future in the Kaiser's country is now behind him. Some three years ago, it may be remembered, he transferred his headquarters from Geneva to Hellerau, in the environs of Dresden, but his Hellerau Institute has now ceased to exist. He has not been in Germany since the outbreak of the war, and he was professionally indiscreet enough to sign the famous protest issued by artists and authors against the German mode of warfare.

The Royal Academy of Composition of Munich and the Munich Composers' Society have now publicly repudiated the Swiss composer and specialist in rhythmic gymnastics. Incidentally some of the Germans are suddenly finding out that they never thought much of him anyway.

\* \* \*

VARIOUS projects have been started in England for the relief of the hard-hit musicians. Now a "Music in War-time" committee, whose circular is headed by the names of Granville Bantock, Hubert Parry, Alexander Mackenzie, Frederick Bridge and Landon Ronald, has been organized, having for its object the creating or finding of engagements for native artists. The committee proposes to aid choral societies in paying the fees of singers whom otherwise they might not be in a position to engage. A sum of money has already been collected for this purpose, and generous contributions to the fund are asked for.

Another scheme, which, it is true, only indirectly touches the public, is called "The Camp Concerts' Fund," of which

it is hoped that two purposes will be fulfilled—the entertaining of the soldiers of the King and the ameliorating of the lot of many hundreds of musicians.

But it is not only societies that are active, private individuals are displaying effective resourcefulness. Queen Mother Alexandra has granted her patronage to a concert chiefly managed by Isidore de Lara, the proceeds of which are to form a fund to defray the expenses of a series of other concerts, for the benefit of musical and theatrical artists deprived of the prospect of gaining a livelihood. The concerts are to be given not only in London, but throughout the Provinces and in Scotland and Ireland, as well. From the proceeds a fixed sum will be divided immediately among the artists who appear, so that there may be no waiting for their fees.

One of the most interesting of the concerts thus far given in London in aid of artists in distress was a matinée held at the Covent Garden Opera House at which Bach's cantata, "Phoebus and

Pan," was performed as an opera, Thomas Beecham, the conductor of the occasion, having adapted it.

The experiment appears to have been an entire success. "As a fact, facially, so to say," observes the *Daily Telegraph*, "it bears a strong resemblance to a ballet-opera played during the last season of the Russian ballet, but musically it rose to a height undreamt of in that effusion. In any case, the cantata made a delightful thing as opera in the more or less classical style. As we said of the Russian production so we can say of this, that it seemed to be the crystallization of a musical competition festival, the protagonists being 'Phoebus and Pan.' The principal parts were sung and acted by John Coates, Edna Thornton, Eveline Matthews, Frank Mullings and Maurice d'Oisly.

\* \* \*

**A**MONG the war's victims is a young Hungarian composer named Aladár Raddó, who, while absolutely unknown in this country, had gained recognition as the possessor of a creative gift of considerable promise. He fell as a lieutenant of the reserves in one of the engagements between the armies of the Dual Monarchy and the Serbs.

Before the outbreak of the war Raddó had completed the score of an opera in three acts entitled "The Black Cavalier," and this work has now been accepted for production at the Charlottenburg Deutsches Opernhaus and the Budapest Royal Opera. He had lived for eight years in Berlin and had won an unquestioned success with his symphonic poem, "Petöfi."

\* \* \*

**L**OYAL as are the German people to their Emperor, they have become more and more frankly outspoken of late years—though strictly "among friends" usually—in criticizing his dabblings in the various fields of art. The results of his supervising of various productions at his Royal Opera in Berlin have inspired at times an almost unprecedented freedom of speech.

Noting that it has been made known that the "ghost" who did the Kaiser's landscapes and marine views is Karl Saltzmann, that the Court Chaplain Frommel was the author of the sermons delivered on the yacht "Hohenzollern," while the cartoons were designed by a professor in Cassel, a writer in *Musical Opinion* quotes "a former lady-in-waiting to the Kaiserin" with reference to the "Song to Agir," which the Kaiser once had performed at the Berlin Royal Opera, the orchestration having been entrusted to Albert Becker. The conversation quoted is said to have taken place between Emperor William's vivacious sister, the Princess of Meiningen, and Adjutant Count Moltke. This is the way it is given:

"Tell me, honestly, who helped his Majesty compose this frightful 'Song to Agir'?"

"State secret. Your Royal Highness must certainly excuse me this time," and Adjutant Count Moltke looked up helplessly into the beautiful eyes of the Emperor's sister.

"As my big brother remarked the other day to the Burgomaster of Thorn: 'I can be very disagreeable if need be,'" said the Princess of Meiningen. "Now, Herr Major, answer pit and pat, I command you."

"His Majesty composed the song."

"That is the official version, I know; what I am interested in is to find out how he did it."

"At the piano, your Royal Highness."

"Since when does his Majesty play?"

"He has the finest ear for music, that your Royal Highness will not deny. He struck the keys with one finger; and, if you promise not to give me away, your humble servant had the honor of putting the All-highest's composition on paper."

"Thanks, awfully," said the Princess; and, turning to her lady-in-waiting, Fraulein von Ramin, now Frau von Brochen, she added: "Not a word of this to anybody; our dear Moltke must not be punished for amusing us;" and, once more addressing the adjutant, she continued with her usual mocking laugh: "I will now tell you how it was done,

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 13]

you innocent. The Emperor was strumming the piano with one finger, when a certain blonde giant about your size stepped behind him and, striking the keys, gave life to a composition he, the giant, had half perfected in his head. The air pleased his Majesty, and he added a note here and there; and, as the thing progressed, my big brother said: 'This would be an excellent accompaniment to Eulenburg's northern legend. Call him at once.' When the troubadour appeared, all three of you set to work on this frightful piece of clap-trap; and, as you correctly reported, the honor of putting the composition on paper fell to you, as the only capable musician of the trio—the composition, I said, not the All-highest one."

By way of proving that however freely the Kaiser's nearest relations may express themselves it has been another story entirely in the past for the general public to take such liberties, the same writer records that from 1893 to 1896 fines amounting to \$2,250 and imprisonments totalling 311 years and seven

months were inflicted upon Germans for presuming to criticize unfavorably this effusion of their sovereign.

The "Song to Ægir," it seems, was followed after some time had elapsed by other part songs for male voices, which were given to some of the regiments to learn. It is suggested that Richard Strauss may have been thinking of some of these royal efforts when he made the remark: "Always speak well of the compositions of princes, for one never knows who may have written them!"

\* \* \*

**W**HILE it is generally recognized that Prussia is the military heart of the German Empire and that there is a marked divergence between the Northern and the Southern provinces in other things besides military ideals, it is not generally realized how insignificant is the quota Prussia has contributed to the noble army of composers known as German masters.

It has lately been pointed out that, as a matter of fact, not one of the great German composers was a Prussian. Beethoven was born at Bonn, on the Rhine, it is true, but he was the grandson of a citizen of Louvain, and, anyway, Bonn did not become Prussian until many years after he had left it for Vienna. Bach, Handel, Wagner and Schumann were Saxons; Mendelssohn and Brahms were born in the free Hanseatic city of Hamburg; Weber, born at Eutin, in the Duchy of Oldenburg, was of an Austrian family; Gluck and Richard Strauss belong to Bavaria; Haydn, Mozart and Schubert were Austrians, Haydn being, strictly, a Croatian; Spohr was born in the Duchy of Brunswick. To Prussia there remains, it is true, one successful composer in Meyerbeer.

\* \* \*

**A**N addition to the increasing supply of stories supposed to prove the susceptibility of animals to the power of music is provided by a writer in the *Musical News*. It is referred to as "a fact of modern date, which has been well authenticated."

"A shepherd, having lost himself in a forest, was on the point of being attacked by a furious lioness. The thought struck him to play his pipe. The touching and plaintive sounds moved the ferocious animal, and, falling down at his feet, she showed by singular caresses how much the tones delighted her. To mark more strongly the pleasure she felt, she turned to her two whelps and brought them forward to the shepherd, a compliment which doubtless did not afford him much satisfaction. However, by continuing to play his pipe, he got out of the forest without being in any way injured by his auditors, who followed him to the entrance of a village, whence they were driven back by a multitude of armed peasants."

\* \* \*

**T**HE only project for a new opera house yet heard of this season is reported from South America. The suggestion has been made in Lima, Peru, that a municipal theater and opera house be erected there, the funds for it to be collected by levying a special tax of one per cent. on incoming merchandise at the port of Callao. The plan is now being considered by the municipal authorities and a committee of leading citizens.

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## THE DAYTON JOURNAL

Established 1868. Published Every Day in the Year

Editorial office: 100 E. Main Street. Daily, 10c.

Paid postage: 10c. All ads: 10c. The Pres. & Adm. sp. 10c.

Entered as second-class matter February 1, 1906, at the postoffice in Dayton, O., under the act of congress of March 3, 1879.

WEDNESDAY, NOV. 11, 1914.

### MAUD POWELL.

A slender woman standing before a gaping or innocuous multitude! Of course, we know that we are talking about our neighbors; as for that, we are talking about ourselves and all of our kind, big and little.

But a bit of Almighty God stood there clothed in flowing modest draperies—in her hand was the wand of Merlin, and in her soul a power that Merlin never knew.

The art critics sneer at us, and they have the right to sneer—most of us are bumpkins or worse; very few of us know a fugue from a furbelow, and fewer still of us know a breath of divinity from a call to arms, or the rate on the stock market.

And yet we shouldn't scold, for practically all audiences are made up of people who are essentially ignorant of even the basic elements of art in any one of its manifold expressions.

So Maud Powell stood there, the other night, at the Victoria in Dayton—just as she has stood before the most exquisitely sensitive appreciation of the old world, and of the high souls of our own world, and she played, played with a hand that was in touch with her spirit and her brain; played as only Maud Powell can play; played as no one has played since the master of magic minstrelsy, the great Norwegian, went forth to live in the infinite, a part of its inscrutable and wondrous mystery.

Just a woman! Of course she is a woman, a woman charged and filled with all those finer and higher responses to which mankind, represented in terms of common manhood, is blind and deaf, and dumb.—A tall, slender, swaying creature, whose bow called angels, genii, spirits, fairies, gods and goddesses; and they came gladly.

We used to know her; and Time has touched her gently, but he has touched her, as he touches all of mortal fibre, gently. He has not robbed her of the gift which God placed in her hands so many years ago. That gift she has made to grow and multiply, even as the man who employed his talent of gold rightly made it to grow and multiply. And can a spirit like hers ever grow old? No, and no again. She is of the beginning and of the present and of the ending, if there be an ending. Talent like hers can never die. She is one of the joy givers, one of those free spirits whose mission it is to give to the dull dwellers of earth a glimpse of the incomparable sweetness and glory of the ineffable lands—But what's the use?

One of the most distinguished among the New York critical journals said of Maud Powell last week:

"In all of the Powell readings, as exemplified last week, there speak a fine authority, a large sense of confident musicianship, a perfect artistic understanding, and a complete mastery of all the formal and mechanical bases which form the foundation of all musical performance. Maud Powell's wide culture and exceptional intelligence were reflected in every measure of her playing, and the connoisseur appreciates at once that she has studied her violin not only with her fingers but also with her brain."

And she speaks to the neophyte as well as to the initiated priest in the inner halls of the temple. We don't know a tone from a tunnel; an impeccable musical mechanism from a moral monstrosity; but we do know that Maud Powell can play as only the angels in heaven can play; and that is a knowledge something worth while.

THE PEOPLE.

## WINS SUCCESS BY BEING HER OWN BUSINESS MANAGER

**Carolyn Cone, American Pianist, Relates How, Without Outside Assistance, She Has Made a Professional Career for Herself—Received Fee for Berlin Début Which Is Usually Paid For**

ONE of the most baffling problems that faces the young musical artist who has completed a course of study and feels herself prepared to enter the concert arena, is the question of finding a market for her musical wares. Those who can afford the short cut of securing the services of a competent manager and have sufficient funds to invest in a well-planned campaign of publicity escape many of the difficulties which confront their less fortunate colleagues.

The experience of Christine Miller, the noted contralto, has often been quoted to illustrate the fact that a musical manager is not an absolute essential to the launching of a professional musical career. Another young musical artist now comes to the front with the proud claim that she has, without the assistance of a manager and largely through her own resources, established herself firmly in the concert field. She is Carolyn Cone, a gifted young pianist and the expression "largely through her own resources" is used advisedly for she insists on giving full credit to the years of sacrifice and loyal help of her father and mother.

"But outside of that I have relied entirely upon my own efforts," Miss Cone related to a MUSICAL AMERICA man the other day.

"As to the success of the methods I have employed in doing my own management, I can only say that I am kept busy filling engagements all through the season and the profits are all my own. Other artists often ask me how I manage to get so many engagements. Of course the details of my methods are my 'trade secrets'—but, I can tell you that it requires constant work. During the past season I have written more than 800 let-



Carolyn Cone, a young Western pianist who is making a tour here this season. Above, a steamship group returning from the European centers of conflict. From left to right: Joseph Pache, conductor of the Baltimore Oratorio Society; Miss Cone, William W. Hinshaw, the baritone; Walter Rothwell, conductor of the former St. Paul Symphony Orchestra, and Paolo Gallico, the pianist.

ters; I have personally attended to all the negotiating and the business details of my work and when I am not practising or filling engagements I am travelling around calling on local managers and club officers.

"Some of my colleagues ask me, naturally enough, if I find it embarrassing to talk about myself when I am trying to secure an engagement. But I never make any impossible claims I carry my press notices with me because they speak for themselves. They show just what I have done and what reliable critics think of my playing. That part of my work is the business end and it should be conducted just as any other business is."

Miss Cone hails from Michigan. She



prepared herself under William H. Sherwood and Mrs. Bloomfield Zeisler in Chicago, later going to Berlin where she studied for two years under Busoni and Ganz. She made her début in Berlin as

a soloist with the Berliner Musik Verein in the Sing Akademie receiving a fee for her services and appearing before an audience of Germans. These latter considerations are worth mentioning because usually débutantes in Berlin pay from 1,500 to 3,000 marks for the privilege of making an appearance with orchestra and American artists in Berlin have been accustomed to appear before audiences almost exclusively of their own countrymen.

Following her successes in Berlin Miss Cone came back to the United States and devoted a year and a half to concert work earning enough money to further her career abroad, but the European war caused her, as it has hundreds of other artists, to change her plans and she has returned to resume her concert work. On January 4 she will appear as soloist with the Chicago Symphony Orchestra, Frederick Stock, conductor, in Milwaukee.

### ANNA CASE'S ACTIVE MONTH

Ten Concerts for Metropolitan Artist in Her Autumn Tour

Anna Case, the American soprano of the Metropolitan Opera Company, closed her Fall concert season with her successful appearance at Waterbury, Conn., in a joint recital together with Carl Friedberg and Arrigo Sérato. The month was an extremely busy one for Miss Case, beginning with a recital at Somerville, N. J., in the middle of October. Then followed a recital at Rome, N. Y., the first of the Musical Art Society's big series; another recital at the State Normal School, Ypsilanti, Mich.; a joint recital with Pasquale Amato at Detroit, Mich.; another recital at Des Moines, Ia.; an appearance with the Apollo Club, Erie, Pa.; the Shriners' concert at Kansas City, Mo., with other Metropolitan stars; the New York Mozart Society's first musicale at Hotel Astor, New York City (her second engagement); appearance as soloist with the Cornell University Orchestra at Ithaca, N. Y., and finally the Waterbury recital.

With Miss Case's audiences compelling her to give double and triple encores in the various programs, with repeated recalls, her success was further attested by requests for return dates, in one instance for a series of ten or fifteen concerts.

### Organ Recital for Maine University

BANGOR, ME., Nov. 16.—Prof. Garrett W. Thompson of the University of Maine gave a complimentary organ recital Sunday afternoon to the faculty and students of that institution at All Souls' Church in this city. The program was varied, bringing out the many beauties of the instrument and technical skill of the organist. There was a good attendance. The well known "B-e-n" Trio of this city, composed of Gwendoline Barnes, violinist; Frances Eldridge, cellist, and Mrs. Neil Newman, pianist, have been actively engaged during the past week in recitals, both public and private.

J. L. B.

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## MAINE SUPPORT FOR MUSIC INDEPENDENCE

Conductor Sprague of Bangor's Orchestra Upholds Campaign  
of John C. Freund

BANGOR, ME., Nov. 19.—Conductor Adelbert W. Sprague of the Bangor Symphony yesterday afternoon gave the first of his talks on "Current Musical Tendencies" before a large and most appreciative gathering of Schumann Club members. He strongly upheld the propaganda started so opportunely last year by John C. Freund, editor of MUSICAL AMERICA.

He declared that although at the present time America may be suffering from an over-abundance of music teachers and artists who have taken refuge here from foreign countries during the war, after a time things will settle down and that



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the United States will be the leader in all things musical, and foreigners will come here in order to get the "atmosphere" and training in the future and Americans will remain in their native land. He spoke earnestly of the co-operation of all music lovers in this city in working together toward the advancement of music in this city and of the great work being done in this state by W. R. Chapman in the annual Maine Music Festivals.

Rehearsals have commenced for the next Maine Music Festival with a largely increased chorus. Among the works will be Hamilton Harty's "Mystic Trumpeter."

The following officers for the Machias Festival Chorus were recently elected for the ensuing year: Frank S. Ames, president; W. D. Whitney, vice-president; Mrs. E. E. Talbot, secretary; Bertha Longfellow, treasurer; Mrs. A. K. Ames, Ella Quinn, Martha Tobey, Mrs. L. M. McCauldrick, Mrs. L. A. Albee, executive committee; F. S. Ames, conductor; Mrs. A. K. Ames and Mrs. F. H. Reaney, accompanists. J. L. B.

Florence Hinkle and Herbert Witherspoon in St. Louis Recital

ST. LOUIS, Nov. 14.—"Members' Day" of the Morning Choral Club was auspiciously celebrated by a recital given by Florence Hinkle, soprano, and Herbert Witherspoon, Baritone, both of whom are very popular here. The Wednesday Club Auditorium was filled to capacity. The two singers were in exceptionally good voice. The program opened with two duets, Paladilhe's "Au bord de l'eau" and Mozart's "La ci darem la mano," followed by three groups of songs in French, German and English by each artist and two more duets at the close. In the duets the two voices blended admirably and individually both artists displayed exceptional resonance and clarity of tone as well as impeccable taste in interpretation. H. W. C.

Walter Bentley Ball began a series of lecture song recitals in costume under the auspices of the Political Equality Club, Rochester, N. Y., on November 6. Negro, cowboy and Indian melodies were sung and their origin explained by Mr. Ball, with Mrs. Ball at the piano.

## DENVER ORCHESTRAS AGAIN IN CONFLICT

Piano Soloists with Two Organizations Play Same Concerto in Same Week

DENVER, Nov. 6.—We had two symphony orchestra concerts this week, each presenting a pianist in Tschaikowsky's B Flat Minor Concerto. The only thing lacking to bring this incident up to the ethical standard that has recently prevailed in our orchestral rivalry was a failure to schedule the two concerts for the same day and hour.

Rudolph Ganz, appearing with the Philharmonic Orchestra, played the always interesting concerto at the Auditorium on Tuesday evening, and Germaine Schnitzer, soloist with the Cavallo Orchestra, gave it on Friday afternoon at the Broadway Theater. The two artists, each interesting in a characteristic way, read the concerto very differently.

There seems no room to doubt that Mr. Ganz revealed in his playing a decided growth in artistic stature since he was last heard here. Never an emotional performer, he has achieved a poise in his playing—a sense of values—which distinction to whatever he does. His best work Tuesday evening was perhaps in some of his smaller offerings rather in the concerto, a fact that may be accounted for by a certain natural concern about his orchestral support. Director Tureman did not have sufficient rehearsal to insure a smooth performance, but, under the circumstances, the result was surprisingly good. Mr. Ganz was repeatedly recalled.

The most interesting item in the orchestra's part of the program was an impressionistic bit by the ultra-modern Igor Stravinsky entitled Berceuse from "L'oiseau de feu." This fanciful thing, which seemed a counterpart in sound of the vaporous picture presented by an electric fountain, so caught the fancy of the audience that its repetition was de-

manded. Mr. Tureman grouped this novelty (it was announced as a first performance in America) with Cui's "Oriental" and Berlioz's "Dance des Sylphes" in mood.

Tschaikowsky's "Francesca di Rimini" fantasy closed the concert. It proved over-long for its place on the program, and somewhat monotonous in the performance given it. With the material at hand, Mr. Tureman's concern in rehearsal is pretty well monopolized by an effort to have the notes played with mechanical correctness. So many of the best orchestral players in Denver are engaged in theaters, and therefore, unavailable, that evening symphony concerts here cannot be representative of the best capabilities of any director.

Profiting from the fact that the theater players may be had for late afternoon concerts, Mr. Cavallo has, at present, a much more capable band than has Mr. Tureman. This was manifest in yesterday afternoon's concert, when Mr. Cavallo directed a performance of the Tschaikowsky Concerto, with Miss Schnitzer, which was clean-cut, pliable to the tempi of the soloist, and nearly always in good tune. Mme. Schnitzer, more dashing and impetuous than Mr. Ganz, took the Concerto at a faster tempo, vitalizing the florid passages into greater attractiveness and, on the other hand, missing some of his breadth and majesty in the full chord passages of the opening movement. She, too, was recalled repeatedly, and later, in her solo group, was again received with great enthusiasm.

The orchestra played two movements of the Mozart G Minor Symphony and a Goldmark Scherzo.

A pitiful feature of this concert was the appearance of a young soprano who, without an adequate range or a sense of rhythm, essayed to sing "Dich theure Halle." When misguided friends recalled her by applause she essayed Wolf's "Verborgenheit," and though she tried to beat time with her whole body she nearly brought disaster to the orchestra by skipping a half measure.

Colorado has just voted itself "dry," starting January 1, 1916, and as one result we are told that a local symphony orchestra will thereafter be impossible because so many of the café players will be obliged to seek new fields. Thus the alliance between music and Münchner is again emphasized.

J. C. W.

## THE TRIUMPHS OF FLORENCE MACBETH

throughout Europe during the past two seasons, as well as in America with the Chicago-Philadelphia Opera Co., last year, were renewed at her debut with Century Opera Company as Olympia in the "Tales of Hoffman," Nov. 3, 1914.

### REVIEWS:

English Version of Opera Delights a Large Audience—New Soprano, Miss Macbeth, Wins Success as the Doll Olympia

New York American, Nov. 4th, 1914.—One of the largest audiences of the season heard the "Tales of Hoffman" in English at the Century Opera House last evening. The performance was a highly artistic one.

Another new soprano was presented last evening. Miss Florence Macbeth, who sang the part of the doll, Olympia, made her first appearance, and was a decided success. She was quite the prettiest Olympia New York has seen for some time.

New York Morning Times, November 4th, 1914.—An election night throng witnessed the triumph of a new American star, Florence Macbeth. No Doll in all the years of the gayest little grand opera known has ever captured a New York house like that. Her birdlike singing was a delight, and her acting of the odd mechanical creation kept everybody in ripples of laughter that grew to a roar. The funniest thing of all was the surprised Doll's puppet-like bow.

Globe and Commercial Advertiser (New York), Nov. 4th, 1914.—Miss Florence Macbeth made her début here in the rôle of the moving and singing Doll. Though Miss Macbeth comes hither primarily as a coloratura singer of such accomplishment that nothing less than the Lucias, the Aminas, and the Gildas are worthy of her mettle, it was still as an actress that she made the strongest impression last night. In seven years of "Hoffman" dolls, from Alice Zepilli, to Freida Hempel, no one has yet played the part so well as the diminutive Miss Macbeth. To sing, the doll is an exacting and not too grateful rôle. Miss Macbeth displayed some lovely tones last evening.

New Soprano Gets Recalls at the Century. Miss Florence Macbeth Pleases in First Act of "The Tales of Hoffman."

New York Herald, November 4th, 1914.—She kept the pitch always, her coloratura work was smooth and true, and the quality and range of her voice were excellent. She presented a charming appearance and acted acceptably, and after the curtain had dropped received many recalls and flowers.

"Tales of Hoffman" Fascinate at Century. Florence Macbeth, in Her Début as Olympia, Mechanical Doll, Gives Convincing Portrayal.

New York Evening Mail, November 4th, 1914.—Florence Macbeth, who has won some extravagant praise, both here and abroad, seemed to deserve all of the good things that have been said of her. Her voice is light, but very true and flexible. Certainly a more convincing portrayal of the marvelous doll has never been seen in New York.

New York World (Morning) Nov. 4th, 1914.—She made a decidedly pleasing impression and disclosed a voice of beauty.

New Century Singer Wins Her Audience.

New York World (Evening), Nov. 4th, 1914.—By far the comeliest Doll this city has seen, and with a most engaging personality, Miss Macbeth found herself accepted before she concluded the one air of importance which she sang last night, and which she was obliged to repeat on t'is insistent demand of a large audience. The voice she disclosed has a charm of quality, a freedom and flexibility.

New York Evening Telegram, Nov. 4th, 1914.—The feature of the performance, however, was the début of a new coloratura-soprano, Miss Florence Macbeth, who made a sensational success as the Doll.

New York Evening Telegram, Nov. 5th, 1914.—Miss Florence Macbeth, who is winning new laurels by her singing as Olympia at the Century, is hardly out of her 'teens.

New York Tribune, Nov. 4th, 1914.—In one respect it was more than excellent; so far as it was in the power of a single singer to do so Miss Florence Macbeth made it admirable. It was this singer's first appearance in New York, and she introduced herself most successfully. Winsome in appearance, clever and gracious in action, exhibiting as much originality and ingenuity as the imitation of an automaton would permit, she disclosed a bright, fresh voice, true in intonation, and a considerable skill and finish in vocalization. She won the audience from the start, and invited something more than curiosity as to ability in operatic singing of a different order.



Photo (c) Mishkin

**DAY OF EXTREME VIRTUOSO NOW PAST**

This, Declares Herbert Fryer, English Pianist, Is Due to Higher Appreciation

"MY experience in my concerts throughout the world has given me the firm conviction that the day of the extreme virtuoso is past," asserted Herbert Fryer, the English pianist, the other day. "By 'extreme' I mean the artists who use as their main asset a remarkable gift for musical pyrotechnics, which always wins success with the gallery gods and those 'music lovers' who go to concerts for the simple reason that they have no other place to go and some friend has given them a ticket. The concert-going public of to-day," continued this musician, "has learned to appreciate the inner meaning of music, and for that reason the popularity of the three B's (Bach, Beethoven, Brahms) is still in the ascendancy."

Mr. Fryer who, in England, is hailed in the same breath with Leonard Borwick as England's representative living pianist, has just arrived in this country for his first American concert tour, having toured practically the whole of Europe. Mr. Fryer holds the record of having given forty recitals in London alone. Mr. Fryer studied the piano under Oscar Beringer at the Royal Academy of Music in London. Two years later he won an open scholarship at the Royal College of Music where his piano studies were continued under Franklin Taylor and composition under Sir Charles Stanford.

The pianist's first London recital was given in 1898, after which he went to Berlin for a year, and about this time he spent three months with Busoni in Weimar. After this he gave several successful recitals in Berlin and Vienna, and in 1901 returned to London. Several concerts there were followed by two tours through England with Marie Hall, the violinist, and a piano recital tour through Germany, with appearances at Berlin, Dresden, Leipzig and Mayence. Mr. Fryer made a long recital tour through Switzerland with Kubelik.

Mr. Fryer is not a self-centered musician, with no interests beyond his own piano literature, for he is an engrossing conversationalist, with a keen interest in current topics. Mr. Fryer is somewhat of an amateur sportsman, being proficient in tennis, fishing, swimming, high diving. Besides, he is an adept at billiards and bridge.

"In my short régime as an instructor at the Institute of Musical Art," con-



Herbert Fryer, Noted English Pianist

tinued Mr. Fryer, "I have noticed one thing about American students as distinguished from students in England, in that they show more of an aptitude for imbibing knowledge. The only cause to which I can attribute this is that the climatic conditions here are more salubrious than in London, where the dampness which prevails most of the year must have a depressing effect on the vitality and ambitions of students."

Mr. Fryer gives his first recital at Aeolian Hall on December 9, under the management of M. H. Hanson. W. J. Z.

**BROOKLYN CLUB'S CONCERT**

**Mrs. Murray, Mr. Ropps and Amateur Orchestra Warmly Greeted**

The Philharmonic Club, Brooklyn's oldest amateur orchestra, opened the Montauk Club's social season with a brilliant concert, November 12. This was the first appearance of the Philharmonic Club under the leadership of the new conductor, August C. Metz, and the club ably sustained its former reputation. The club was assisted by two prominent soloists, Marie Stapleton Murray, soprano, and Ashley Ropps, baritone. Mrs. Murray's first offering was an operatic aria, "Vissi d'Arte" from "La Tosca," Puccini, which was sung in splendid style. She was heard later in a group

of Ward-Stephens songs, which proved so pleasing that she was obliged to add extras.

Mr. Ropps, who was filling a re-engagement with both the Philharmonic and Montauk Clubs, gave "Vision Fair" from "Hérodiade," Massenet, and after being recalled sang "Morning," by Oley Speaks. Mr. Ropps' second offering consisted of "Your Smile," Oley Speaks; "Mammy's Song," Harriet Ware, and "The Greatest Wish in the World," Del Riego, which was followed by a second ovation, calling forth Dennée's "Dearest." In all of these Mr. Ropps displayed sure artistry. The success of the Philharmonic Club reflects great credit upon its president, Louis Strauss, and Robert Banta, concertmaster.

**TWO STARS IN DAYTON**

**Maud Powell and McCormack Win Warm Response in Ohio City**

DAYTON, O., Nov. 21.—Mme. Maud Powell, the violinist, with Francis Moore at the piano and Enrico Aresoni, dramatic tenor, and Martin Bruhl at the piano, gave one of the finest concerts ever recorded here as the second in the Fifth Symphony course of A. F. Thiele. A large audience gave the artists an ovation. Mme. Powell played inspiring, and Francis Moore's accompaniments were admirable. Mr. Aresoni carried the audience by storm by his *bravura* style and voice.

John McCormack, the famous tenor, sang before some 3,000 in Memorial Hall on Wednesday and aroused his hearers to great enthusiasm. He came to Dayton under the auspices of the Civic Music League as the second in its course of six concerts and was immediately engaged for their course next season.

"SCHERZO."

**McCORMACK AT CAPITAL**

**Overflow on Stage at Famous Tenor's Washington Recital**

WASHINGTON, D. C., Nov. 14.—To a standing-room-only house and with one hundred people on the stage, John McCormack, the celebrated tenor, gave a recital here on November 13 under the local management of Mrs. Wilson-Greene. His program was composed entirely of songs, which showed the singer in various temperaments and gave excellent display for his vocal abilities. Mr. McCormack was most generous in his encores.

Donald McBeath, violinist, was the assisting artist and became at once a favorite. He also was compelled to take several encores. Edwin Schneider made a most sympathetic accompanist. W. H.

**FLORENCE AUSTIN TO PLAY NEW VIOLIN WORKS IN RECITAL**



Florence Austin, the Popular Violinist, and Mme. Artha Williston, Soprano, "Snapped" at the Maine Festival

Following her splendid success as soloist at the Maine Festival this Fall Florence Austin has been appearing in many concerts. She appeared last week at the Elliot Street School in Newark, where she played with notable success the Wieniawski "Faust" Fantasy, and compositions by Musin, Weitzel and Burleigh.

Her New York recital at Aeolian Hall, occurring on Thursday afternoon, December 3, will bring forward some new "Poems" for the violin by Cecil Burleigh, the young Western composer, which he has dedicated to Miss Austin, also a Souvenir by Weitzel, as well as several standard works. Edna Rothwell will be Miss Austin's accompanist.

**Mme. Scotney and Co-Artists in Montana Concert**

BOZEMAN, MONT., Nov. 6.—Mme. Evelyn Scotney, formerly of the Boston Opera Company, appeared in Bozeman on October 27, assisted by Howard White, basso, also of the Boston company; Eric Hayne, violinist, and Herbert Seiler, accompanist. Mme. Scotney's best song was the "Fairy Pipers," by Brewer. Mr. White sang with good control and splendid interpretation. Mr. Seiler's work at the piano was worthy of high praise, as was his own composition, "Summer's Joy," for soprano, with violin and 'cello obbligati. The artists' tour carried them West into the State of Washington, and South into Oklahoma and Georgia.



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## WHITING ASSAILS PROPAGANDA FOR NATIVE COMPOSER

**Those Who Charge That American Music Does Not Get Fair Hearing in This Country Are Leading "A Grotesque Movement," He Declares in Address before National Institute and American Academy—Our Composers "Too Often Lack Technic"—Hope for a Distinctive American School**

Those who charge that the American public is prejudiced against home-made music and that American composers do not get a fair hearing in this country were characterized by Arthur Whiting last week as leaders in "a grotesque movement who should have been suppressed long ago by the composers themselves." Mr. Whiting, who is himself a composer, included the remark in a paper on "The American Composer," which he read at the closing session of the American Academy of Arts and Letters and the National Institute of Arts and Letters in Aeolian Hall, New York, November 20.

Composers, like all artists, suffered much at the hands of their misguided friends, Mr. Whiting said. American composers could always be sure of appreciation, he argued, and if they didn't get it it was because their work was not so good as European music.

"American composers too often lack technic," he said, "and the public's preference for European music is to that extent justified. We have inherited a Yankee taste for makeshifts from our ancestors, for whom makeshifts were a condition of life. Makeshifts in music, however, invariably defeat their own end. As to the friends of composers who would

shield them from just criticism, let them remember that the only real friends of the composer are they who love art more than the artist."

Mr. Whiting added that while "intelligent pessimists see little but the musical mannerisms of all nations sedulously collected and stamped 'Yankee' it was nevertheless true that 'America has men who have produced music with a flavor of its own.'" He said that there was every reason to hope for the development of a distinctive American school of music. As America is "a nation of nervous temperaments" it followed that the principal characteristic of its composers was rhythm, "the most important and at present the most neglected element of music." He praised "Dixie" as an example of real American music "which has stood years of hard usage" and "is still as fresh and inspiring as when it led the tired marchers up the Potomac." Such songs as "Dixie" and the "Marseillaise" of France, according to Mr. Whiting, were the kind that lived forever, but he did not hold a very high opinion of the "Star-Spangled Banner," referring to it as "a commonplace tune borrowed from the English, who in turn borrowed it from the Germans."

"The duty of an American public to American compositions is to enlarge popular education and opportunity, so that the soil may be fertilized in which genius may grow," said Mr. Whiting in conclusion.

### Norfolk Amateurs Sing Victor Herbert's "Serenade"

NORFOLK, VA., Nov. 16.—The Norfolk Opera Company has reason to be proud of its recent production of Victor Herbert's "Serenade." The company appeared with a very capable cast and well trained chorus and was under the direction of Walter Edward Howe. Those conspicuous in the performances were Lester Sumwalt, tenor; Mme. Blanche Hardy Consolvo, contralto; Robert Brydon, Jr., baritone, and Mme. Ada Brooke-Peake, soprano. The comedy rôles were most successfully undertaken by Manuel Berger and James Brownley. It would be hard to find two amateurs more at home in such rôles than these two. Mme. Brooke-Peake also contributed very largely to the success of the performances. R. V. S.

# CICCOLINI

Whose Appearances in America Have Been

## A Succession of Artistic Triumphs

### What Critical Boston Says:

The tenor, Ciccolini, was heard first here last week as Rodolfo in "La Bohème," and then won instantaneous success by the clarity of his tone, the essentially sweet quality of his voice and a prepossessing stage presence. This admirable equipment he brought to the rôle of Mario Cavaradossi, and his success was, of course, complete. It is agreeable to see in the rôle a tenor of so romantic bearing.—*Boston Advertiser*.

M. Ciccolini was a fiery and romantic young Mario. He managed the scene of the painter's release from torture, the swiftly passing and antipodal emotions of fury at Tosca's revelation, Angelotti's hiding place, and his mad exultation at the news of victory disturbing Scarpia, with an instructive sense of the actor. His voice was at its best in the third act, in the opening air of desolate farewell and the following scene with Tosca. His tone was more manageable and expressive. It showed him an interpreter of warmth and intensity of feeling.—*Boston Globe*.

Mr. Ciccolini appeared as the artist, Mario. In the purest lyrical passages he was at his best. His dramatic accompaniment was intelligent and there was the spirit of youth and virility.—*Boston Herald*.

Mr. Ciccolini was an ardent and tempestuous Cavaradossi. The freshness and the natural beauty of his voice have at no time been more apparent in this city, and his stage business was very original and well conceived.—*Boston Post*.

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AS CAVARADOSSI

**GALLO PRESENTS A CHARMING SOPRANO IN MME. VICARINO**

The new woman singer was Regina Vicarino. While Signora Vicarino sang her measures with faultless Italian floridity and while her enunciation suggested the elegance of the best Piedmontese dialect, I am strongly of the suspicion that she was born and reared somewhere in these United States. Let this not be held against her, however, for Vicarino is unquestionably the bright and shining feminine coloratura star of the season up to this date.

ST LOUIS TIMES—NOV 13-1914



(C) by Claude Harris.

**VICARINO PROVES AN IDEAL VIOLETTA IN "LA TRAVIATA"**

Regina Vicarino, in the San Carlo Grand Opera Company's wholly admirable presentation of "La Traviata" last night at the Odeon, not only sang with superb artistry the trying rôle of Violetta Valery, but also revealed herself as an emotional actress of brilliant talent. By the consummate welding of her two arts, vocal and histrionic, she ennobled the unhappy heroine of the younger Dumas and of Verdi into a memorable figure of poignant tragedy.

Hers was therefore the outstanding triumph of the evening, although she was pitted against the formidable competition of Alessandra Modesti, as Giorgio Germont, whose reverberant tone has the impressiveness and

ST LOUIS POST-DESPATCH  
Nov 13-1914

**VICARINO PERFECT IN VIOLETTA ROLE**

Actress Shows Remarkable Histrionic Ability in Verdi's "La Traviata" at the Odeon

### BY HOMER MOORE

Regina Vicarino of the San Carlo Opera Company displayed an art so perfect last night in her interpretation of the difficult rôle of Violetta, in Verdi's "La Traviata," at the Odeon, that it was simply nature idealized and exalted.

Mme. Vicarino is a great actress. If she were to lose her beautiful voice she could easily find an exalted place on the dramatic stage, and her Camilla in the play would be as convincing as her Violetta in the opera. Just how it has come about that Mr. Gallo has found so many singing actors and actresses cannot be stated, but it seems as if every artist in his company has unusual histrionic talent, and has it in a state of high and consistent development.

Not one of them is more successful than Mme. Vicarino was last evening as Violetta, and from the rising of the first curtain till the death scene at the end, she was Violetta, frail of body, still frailer of mind, but possessed by a heart as strong as steel.

Voice Clear, High and Thrilling. Her voice is a clear, high and thrilling soprano, given to a quality of tone now

ST LOUIS REPUBLIC, NOV 13

**Mme. Vicarino Scores Triumph in Traviata**

Regina Vicarino was the guest artist last night and captivated an audience, brilliant as well as large, and made up of friends and members of the St. Louis Art League, in whose honor this special performance of one of the finest Italian operas was given. Mme. Vicarino has a voice of singular clarity and truth. She commands considerable histrionic resources and being of a slender and nervous type, fits well into the physical

Agostini sings "Arie"

ST LOUIS GLOBE-DEMOCRAT NOV 13 '14

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## BUSONI EXPECTED DURING HOLIDAYS

M. H. Hanson Denies Rumors that Celebrated Pianist has Cancelled His Tour

M. H. Hanson, the New York manager, made the following statement to MUSICAL AMERICA this week:

"Statements have been made by irresponsible persons that Mr. Busoni will not come to America this season.

"Owing to the importance of this great artist, the report, naturally, has been discussed very widely, and many of those who had planned to hear Mr. Busoni or to engage him were greatly disappointed.

"Inquiries regarding the possibility of having him here were daily received by us, and we had no reason to suppose he would not be here in time. The difficulty of getting into cable communication with Germany caused us to learn only recently, from a letter which one of his friends brought to this country, and which took four weeks to reach us, as the friend delayed its delivery, that Mr. Busoni had been very ill and that this terrible war had very deeply affected him. Although an Italian citizen, Mr. Busoni is in deep sympathy with Germany, where he has lived so long, and with France and England, where he had played so often and made so many friends.

"Mr. Busoni stated that he felt much better at the time of writing this letter (October 15) and that he would surely be in America before the end of the year. A further letter to this effect has been received since.

"At the time we had a cable from him stating he would sail on the S. S. *Canopic*, chartered by the Metropolitan Opera Co., but as Mr. Coppicus declared to me, finally they could not give accommodation to Mr. Busoni.

"Cables which we have tried to get to him during the last week or two, through the help of our bank, have been absolutely refused by the censor; but a cable has been forwarded by the State Department acquainting him of the fact that his re-arranged tour will commence on New Year's day."

### NIELSEN-MARTIN RECITAL

Soprano and Tenor Find Quick Way to Hearts of Albany Audience

ALBANY, N. Y., Nov. 10.—Alice Nielsen, soprano, and Riccardo Martin, tenor, appeared in joint recital in Harmanus Bleeker Hall last night and delighted an audience of Albany society and music lovers. The program gave both Miss Nielsen and Mr. Martin the opportunity to display all the varied aspects of their art.

The first of Mr. Martin's groups consisted of "Nostalgia," Cimara; "Canzone Veneziana," Broggi, and "Vieni Giocare," Bleichmann. The second

## MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 4

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Gepriesen sei der Gott—  
der die Musik und den  
Frühling schuf!  
Richard Wagner.

America will in the  
future dominate the  
whole world in Art—  
Science. Music—America  
is the future world away.  
Ernestine Schumann-Heink.

Chicago, Ill. Oct. 1914.



Photo Copyright by Marceau

Mme. Schumann-Heink's confidence in America's musical future has been demonstrated on various occasions. The distinguished contralto quotes Richard Wagner's phrase: "Praised be the God who created music and Spring."

group included "To Daisies," by Roger Quilter; "Si Mes Vers," Hahn, and "Martinata," Leoncavallo. One of the tenor's triumphs came with the latter piece. His voice was rich and powerful and he sang the number with dramatic fervor. Applause compelled him to repeat the air, and for an encore he sang the "Spring Song" from Wagner's "Die Walküre."

Miss Nielsen was perhaps most pleasing in a group of English songs, and again scored in a group consisting of "Loreley," by Liszt and "Ouvre tes yeux bleus," by Massenet. Her singing of Arensky's "Lately in Dance I Embraced Her" added greatly to the enjoyment of the evening.

E. Romayne Simmons, accompanist, contributed to the success of the recital.

W. A. H.

## NATIVE SOLOIST FOR STRANSKY ORCHESTRA

Charles Gilbert Spross Receives Ovation in His Home City, Poughkeepsie

POUGHKEEPSIE, N. Y., Nov. 18.—When Charles Gilbert Spross stepped on the platform at Collingwood Opera House in Poughkeepsie on Monday evening, November 16, to play the Grieg Concerto with the New York Philharmonic there was demonstrated once more the opportunity offered rising native musicians under our existing musical conditions.

It appeared that Mr. Spross was present last year when the New York Philharmonic played in Poughkeepsie. As he was the official organist of the New York orchestra Mr. Stransky knew of his ability and offered him the chance to play a concerto with the orchestra at its concert in Poughkeepsie this year. Accordingly Mr. Spross set to work last summer and prepared the Grieg A Minor Concerto.

It is but natural that the concert should have evoked unusual interest here, as Mr. Spross is a native of this city and his musical attainments have long been a source of pride to the community. He played the concerto with rare eclecticism, impeccable technic and the necessary abandon. Four recalls were the pianist's reward, but hope of an encore was dismissed by the fact that the members of the orchestra were obliged to hasten away in order to catch a train.

Mr. Stransky's choice for his big number fell upon Dvorak's "New World" Symphony. The dash and verve of its finale stirred the audience profoundly. The Russian Rimsky-Korsakoff's "Spanish Caprice" evoked more enthusiasm and the program was brought to an inspiring close with the trio of excerpts from Berlioz's "Damnation of Faust."

Especially in the Hungarian March did the orchestra prove its high standing.

The concert was given under the auspices of the Dutchess County Association of Musicians, and the arrangements were in the hands of Charles H. Hickok. Included in the audience were eight car-loads of Vassar girls.

Manneses to Play "Ascension" Sonata for Composer in Sioux City

On the Western tour of David Mannes, the violinist, and Clara Mannes, the pianist, Sioux City, Iowa, will be among the cities of the itinerary. Sioux City is the home of Cecil Burleigh, composer of the "Ascension" Sonata and with the advent of the Manneses Mr. Burleigh will hear his work in public for the first time.



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## MARCELLA CRAFT'S GALA HOMECOMING

Rousing Welcome of Her Native  
Riverside and Los Angeles—  
Local Concerts

LOS ANGELES, CAL., Nov. 16.—Marcella Craft has had a triumphal week in Southern California. Returning after twelve years to her home town of oranges and magnolias, Riverside, the musical population of Riverside made an event of her recital there last week and gave her a rousing welcome. Then a goodly number came down to Los Angeles for her recital on Thursday night. The latter was on the Behymer Philharmonic course and was given at Trinity Auditorium. Miss Craft sang to an audience of sixteen to eighteen hundred persons and impressed them from her first note with the liquid beauty of her voice.

Miss Craft's best effects were made in several old Italian songs which demonstrated the beautiful tone work of which she is capable, and in four of the leading arias from "Madama Butterfly." These arias from the opera which she has sung so much and so effectively in Europe gave a hint of the intellectual back of her beautiful voice.

Miss Craft was the recipient of many social attentions and she renewed the

friendships of her girlhood days. Being interviewed on the European struggle, she disclaimed any ardent partisanship, but said she would consider herself ungrateful for all that Germany has done for her if her sympathies were not with that nation.

First of the choral concerts was that of the Lyric Club which took place last Friday night, under the leadership of Jean B. Poulin. The principal number was Henry Hadley's "A Legend of Grenada," in which the solo parts were taken ably by Fred C. McPherson and Mrs. Ada P. Wiseman. The number was made more effective by the organ accompaniment of Mrs. Ada M. Chick, added to the piano work of Mrs. Blanche Robinson. Other excellent soloists were Mmes. Cunningham and Moyse.

The Los Angeles Brahms Quintet opened its season's concerts with a public rehearsal Friday afternoon and concert Saturday night under the management of F. W. Blanchard. This quintet comprises Oskar Seiling, violin; Louis Rovinski, violin; Rudolph Kopp, viola; Axel Simonsen, violoncello, and Homer Grunn, piano. The numbers were a Sinding quintet and a Brahms piano quartet. The Sinding work especially was well played. A delightful soloist was Mrs. Willis Tiffany.

In Eduardo Lebegott's last popular Sunday afternoon orchestral concert he played overtures by Beethoven and Wagner and the "Dance of the Hours." The applauded soloists were Ray Hastings, organist, and Adelina Tromben Lebegott, soprano.

W. F. G.

### MINNEAPOLIS ORCHESTRA DRAWS BIG AUDIENCES

Young People's and Popular Concerts  
Arouse Keen Interest—Oberhoffer's Appealing Programs

MINNEAPOLIS, Nov. 18.—Before an audience of 2,500, mostly children, Emil Oberhoffer and the Minneapolis Symphony Orchestra gave the second Young People's Concert of the season on Friday afternoon. The program began with Tschaikowsky's Miniature Overture, Characteristic Dances and Flower Waltz of the Ballet Suite "Nutcracker and Mouse King." Rimsky-Korsakow's "The Sea and Sinbad's Ship" from the "1001 Nights" Symphonic Poem came next, and was followed by Alfred Bruneau's symphonic poem, "Sleeping Beauty in the Woods" and the "Magic Fire" music and "Ride of the Valkyries" from Wagner's "Walküre." The audience was ecstatic in its appreciation.

Another demonstration of the hold the orchestra has upon the people of Minneapolis occurred Sunday afternoon at the popular concert. Several minutes

after the program had begun the line of would-be buyers of tickets was half a block long. Two hundred were turned away.

Popular interest in Tschaikowsky's Symphonie "Pathétique" was indicated, not only in the attendance, but in the profound attention and intense air of suspense with which its performance was followed. Other orchestral numbers were

the "Marche Slav," by Tschaikowsky; the *Andante* from Mendelssohn's Violin Concerto, played by the entire first violin section, and the "Dance of the Hours" from Ponchielli's "La Gioconda."

Frances Ingram, contralto, was the soloist. Her two numbers were the "O don fatale" aria from Verdi's "Don Carlos" and the "Voce di donna" from "La Gioconda."

F. L. C. B.

## NEW SONGS FROM RECENT RECITAL PROGRAMMES

FLOY LITTLE BARTLETT Miss Mariar.....	Kitty Cheatham
MARION BAUER Only of Thee and Me.....	Gustav Bergman Marie Morrissey May Dearborn Schwab Rose Bloch Bauer
A Little Lane.....	Gustav Bergman
GENA BRANSCOMBE The Morning Wind.....	{ Constance Purdy R. Norman Jolliffe
In Arcady by Moonlight.....	{ Herbert Witherspoon R. Norman Jolliffe
My Fatherland..... (From Song Cycle "A Lute of Jade.")	{ Paul Dufault R. Norman Jolliffe
There Was a King of Liang..... (From Song Cycle "A Lute of Jade.")	{ Percy Hemus Edna Dunham R. Norman Jolliffe
A Lute of Jade (Song Cycle).....	Frederick Gunther
G. P. CENTANINI O Mariner! Mariner!.....	Jane Noria
S. COLERIDGE-TAYLOR Life and Death.....	{ John McCormack Florence Hinkle
Low-Breathing Winds .....	Gertrude Edmonds
BRUNO HUHN Israfel .....	{ Francis Rogers John Barnes Wells Reinald Werrenrath
WARD-STEVENS The Rose's Cup.....	{ Mme. Gadski Constance Purdy Horatio Connell
The Hour of Dreams.....	{ Florence Hinkle Percy Hemus Horatio Connell
Be Ye in Love with April-Tide?.....	{ R. Norman Jolliffe George Harris, Jr. Horatio Connell
Summer Time .....	Florence Hinkle

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**MME. BERIZA HERE AS REFUGEE**

**French Soprano, Formerly of Boston Opera Company, a Heavy Sufferer from War—The Unhappy Situation of Singers in Paris**

THE circumstances of war have as sailed Marguerite Beriza directly and indirectly and one can only marvel at the degree of fortitude which she displays in the face of what would hopelessly cast down and embitter the average individual. Boston remembers this young French soprano well—it applauded her rapturously last season in "Monna Vanna," "Louise," "Faust" and more besides, and even gasped with sympathetic embarrassment when she was forced to enact love scenes with her divorced husband, M. Muratore—and it would joyfully have renewed the delectable acquaintance this Winter. But the dispensers of opera in the dominion of the sacred codfish are less bold in spirit than their New York equivalents and war served them as an all-sufficient reason for renouncing the earthly vanity of operatic delights.

Unhappily certain artists had contracts for the present year and Mme. Beriza was one of these. There was no question of redress. Music in France is in a state of completely suspended animation so that there is no idea of relief from that quarter. But to this condition of barren prospects the artist finds added another and even more intolerable burden. The conflict was struck directly home and called her husband to the firing line so that for weeks she has been ignorant of his fate. Yet with all these woes the young woman maintains an outward show of amazing bravery.

She came to New York last week after a long and depressing trip from Marseilles and is now staying with her former teacher, Mrs. Robinson-Duff. Before her departure she knew of the decision of the Boston Opera management. But there was little use of remaining in Europe. In times of peace the disruption of Boston's opera company would not have affected her seriously; she has been extremely popular in Eng-

land, Germany, France and elsewhere and so would not have wanted for engagements. Indeed she had many offers before the outbreak of hostilities but gave them over in favor of her Boston obligations. Then came the deluge and to-day Mme. Beriza is in New York wondering what the future is going to bring forth in one way or another.



Mme. Marguerite Beriza, Soprano

Whoever sees this singer must earnestly wish it possible for her to cut a figure in the operatic life of this city. She is fascinating to a degree, a beautiful woman, with captivating features and eloquently expressive eyes, a true French charm and a distinction of manner that are irresistibly appealing. New York has never heard her sing or seen her act but Boston last year approved of her highly in both respects.

**A Native of England**

Strictly speaking, Mme. Beriza is not a Frenchwoman for she was born in

England. "But I left that country very soon after that," she relates, "and was brought up and educated in France. I studied music in Marseilles and took first prize for piano at the Conservatoire there. Eventually my voice was cultivated and I gave up the career of a pianist for that of singer. I am a dramatic, not a lyric soprano as some have seemed to believe and as a member of the Opéra Comique in Paris I sang *Louise*, *Tosca*, *Santuzza* and other leading parts of the French and Italian répertoire. I do not enjoy singing such a rôle as *Marguerite* in 'Faust' which I had to assume in Boston at a moment's notice because Mme. Weingartner was taken ill. But my work has not been limited to opera. I did much concert singing and undertook several long tours with Raoul Pugno. If the chance to sing in concert offers itself here I shall have had sufficient experience in that field to feel thoroughly at home.

"I am conscious that my chances in this country are now better than they could possibly be in Europe because less favor is likely to be shown to singers who have given up their activities at home in order to come to America. Especially after this war those who have remained in France will be given precedence over others. But under ordinary conditions our singers are very eager to come to America and for this reason they are particularly anxious to acquire a large artistic reputation abroad, knowing that the Americans are desirous above all things of hearing artists with established reputations. On the other hand we in France do not, as has hitherto been done here, send our young singers away to distinguish themselves elsewhere before we are willing to accept them at their proper value.

**The Situation in Paris**

"France, however, is less favorable than Germany for the purposes of the unknown aspirant for our provincial opera houses have not the standing of those in Germany. Except on the occasion of a special performance no artist is anxious to be heard at one of them. Consequently Paris is crowded with singers, all of them seeking work and only those obtaining it who have great gifts or, more especially, influence and powerful friends. All of which naturally has most deplorable results in many cases.

"I have the firmest faith in Mr. Freund's labors in the behalf of young Americans and it makes me happy to see that events are going to meet his efforts more than half way. America is becoming the center of the world's art life in these times and I have noticed the powerful and sweeping movement that is manifesting itself to-day not only in music but in painting and other fine arts as well. During my year's stay in this country I have had ample opportunity to notice this and I cannot tell you how very forcibly it has struck me.

H. F. P.

**VISITING STARS IN IDAHO**

Evan Williams, Evelyn Scotney and Her Company Welcomed in Boise

BOISE, IDAHO, Nov. 7.—Evan Williams, the tenor, gave a concert here last week, his work being up to his high standard, and his program for the most part containing songs of modern writers. His son acted as accompanist and was all that could be desired.

Friday night saw the opening of the Ellison-White lecture course and the Pinney Theatre was well filled with about twelve hundred music loving people, who greeted Mme. Evelyn Scotney and her company of artists, composed of Howard White, basso cantante; Eric Hayne, violinist, and Herbert Seiler, accompanist. Mme. Scotney sang with technic and tonal beauty, with a charming personality, together with musicianship. Eric Hayne's playing was splendid, both technically and musically. Mr. White sang his songs like a true musician, his beautiful voice filling the theatre with tonal beauty. Mr. Seiler is deserving of great credit for his accompaniments.

**Roger Quilter's New Song**

Through an inadvertence it was stated in the issue of MUSICAL AMERICA of October 31 that Roger Quilter's new song, "Spring is at the Door," was published by Enoch & Co., the London music publishers. Elkin & Co., Ltd., London, are the publishers of this song.



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Published Every Saturday at 505 Fifth Ave., New York  
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PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York  
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York  
DELBERT L. LOOMIS, Ass't Treas., address, 505 Fifth Ave., New York  
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

**JOHN C. FREUND, Editor**

**PAUL M. KEMPF, Managing Editor**

CHICAGO OFFICE:

Harry Fream, Manager  
Maurice Rosenfeld,  
Correspondent  
Grant Park Building  
624 Michigan Boulevard  
Telephone Harrison 4383

BOSTON OFFICE:

Wendell H. Luce, Manager  
Room 1011, 120 Boylston Street  
Telephone 570 Oxford

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New York, November 28, 1914

ARTHUR WHITING'S SNOBERRY

If Arthur Whiting, in his address before the American Academy of Arts and Letters and the National Institute of Arts and Letters last Friday, had studied to do so, he could scarcely have put into his speech more of fatuity, more of error, more of injustice, more of artistic self-righteousness and snobbery than he did.

In the face of heroic self-sacrifice and effort of different workers in the past for the cause of American composers, when that cause was less respectable and less fashionable than now, and in the face of deeper thinking by others upon the problems involved, it little becomes Mr. Whiting, who has never gotten out into the fight in a spirit of fellowship with his colleagues, to promulgate from within the sheltering pale of the Institute the misleading thoughts to which he has given voice.

What is the "grotesque movement" that proclaims that composers do not get a fair hearing in this country—and who are its leaders "who should have been suppressed long ago by the composers themselves?"

Mr. Whiting would confer a favor upon the country by pointing out both the movement and its leaders, for we should stamp out grotesque developments in a country where sane progress is the first requisite.

It may be that Mr. Whiting, seated safely within the classic shades of the National Institute of Arts and Letters, is thinking of certain individuals who have earlier given themselves, heart and soul, to the cause of the American composer, at a time when he had practically no status whatsoever in the land, and who organized various movements for the bringing of the American composer out of a condition of obscurity to one where he should be a recognized factor in the national life.

In the ranks of these men are to be found the pioneers who did the rough, hard work in which Mr. Whiting never shared. It was these men who stormed the dull

and Europeanized wits of the operators of the musical machinery of America and compelled them to recognize that there were American composers with something to say.

It was these men who made the composition of music in America a national issue.

It was these pioneers who, with fullest faith in themselves and the people of their nation, battered down, to the utmost of their power, the obstacles which stood between the American composer and his rightful public.

It is a later movement with a later pioneer that has focused the preceding activities and found the means of bringing the issues at stake to a full and effective publicity, arousing progressive and constructive action throughout the country and stirring the public consciousness to a realization of the truths of the national musical situation.

It is these men and their work that Mr. Whiting, from his plush institutional arm-chair, slurs, and holds up as a "grotesque movement," whose leaders "should have been suppressed long ago by the composers themselves."

Let Mr. Whiting show, if he can, that our nation is yet civilized to the point where American symphony orchestras show the decent respect to native compositions that is shown by the orchestras abroad, with regard to successful native works.

Let Mr. Whiting show that when such a successful new work is produced in America all the orchestras in the country give it an early subsequent hearing of their own accord, in order that the work may have its full chance for national appreciation, as is the case with new meritorious works abroad.

No less a thinker than the musical critic of the *New York Times* only comparatively recently asked why this should be the case, and *MUSICAL AMERICA* gave him the answer.

Mr. Whiting, who appears as a composer, under the social fostering of the "Institute," when he is heard scarcely anywhere else, is the last man, it would appear, to cast his unjustified aspersions upon movements which did, under much more difficult circumstances, what the Institute is now doing for him.

Composers, Mr. Whiting points out, "like all artists, suffer much at the hands of their misguided friends"—particularly, one might add, in the narrow circle of such mutual admiration societies as Institutes and Academies.

"I am proud to say," says Mr. Whiting, "that we have men in this country who have produced music that has a flavor of its own, music that has a lilt and a catch that can be stamped as 'made in America.'"

Very true, there are such men, though one must go outside of the walls of the Institute to find them. Again, the composers in America who are "models of preparedness" technically are to be found outside the Institute, as well as in it, and both in that respect and in the quality of having something to say, the line of segregation marked out by the composing membership of the Institute—granting the worthiness of that membership—is arbitrary and ridiculous, and one is wholly at a loss to discover anything for it resembling a rationale.

Mr. Whiting also instructs the American public as to its duty, with no apparent appreciation of the fact that the public has no duty except to listen, and even that is not obligatory, whereas many duties devolve upon the operators of the machinery of American musical life, and some, not invariably fulfilled—such as the duty of talking sense—upon members of the National Institute of Arts and Letters.

PUBLICITY AND COMPETITIONS

Two years ago the Art Publication Society of St. Louis announced a competition for piano compositions of various grades and styles. It advertised it extensively with the result that more than four thousand manuscripts were submitted. At the time several inquiries were instituted as to the need for this society's spending hundreds of dollars in advertising its competition.

In a letter to the editor of *MUSICAL AMERICA*, Victor Harris communicated the astonishing information that only two compositions were submitted to the judges in Class II of the National Federation of Musical Clubs' Prize Competition, the winning works of which are to be produced next Spring in Los Angeles. The competition is for American composers, and Class II calls for a work for festival chorus for children's (or women's) voices with orchestral accompaniment. Inasmuch as there are a great number of American composers seeking opportunities for bringing forward their work, a considerable number of them highly gifted, and as many of these composers have attained distinction in the field of choral writing, it is an extraordinary circumstance that Mr. Harris should have the news to communicate that he does. Mr. Harris's suggestion is that the handling of the publicity of the competition has not been adequate, and that, if *MUSICAL AMERICA* would

bring its influence to bear upon a greater publicity for such contests such an unfortunate condition would not exist.

An announcement of the competition was duly printed in *MUSICAL AMERICA* at the time of its promulgation, and the matter of the competition was, undoubtedly, widely known to the musical world.

There are two possible explanations of the reason for failure to produce the usual results in such a competition. The first is the special operatic competition of the Federation, coincident with this, the regular biennial competition, the sensational novelty and large money prize of which may have completely overshadowed the regular competition. Such frequent references have been made to the opera prize that the other set of prizes may have been lost sight of. The second reason lies in the possible necessity of reiterating the announcement of such a competition until there can be no possibility of a general failure to understand its existence.

As to publicity for the competition, fault cannot justifiably be found with the musical journals, which normally perform their function in announcing a competition. It is possible that the publicity department of the Federation did not foresee the peculiar nature of the present multifold competition, and did not inaugurate a sufficient press campaign for the regular competition to make its existence felt independently of the opera competition.

PERSONALITIES



Jenny Dufau and the Cotton

Jenny Dufau, together with all of her relatives, belongs to that industrious and intelligent stock of cotton-weaving proprietors who have so greatly contributed to the splendid development of now unhappy Alsacia. The war has put an end to their work just as it has for the time being put an end to the exportation of cotton from the American Southern States. So it happened that when Miss Dufau made her first appearance in the South both her audience and herself had a common thought and a common sorrow—the cotton. The accompanying snapshot shows Miss Dufau in the act of fondling one of the precious plants.

Calvé—A New York friend of Mme. Emma Calvé has received a letter from her in which she says she is working for the Red Cross near Toulon, singing soothing ditties to the wounded. Her brother, a naval lieutenant, is in command of one of the forts near Toulon. The letter says that Mme. Calvé hopes to come to America about January, although it was reported recently that she expected to be here within the next week or two.

Douthitt—Wilfrid Douthitt, the English baritone, of the Dippel company, is almost as famous for his physique and muscular development as for his voice. Before leaving for America he won, among one thousand two hundred competitors, the 1914 Great Britain championship gold medal for having the most perfect masculine form and the greatest muscular development.

Spiering—Theodore Spiering has used a rare Joseph Guarnerius violin for more than twenty years. Mr. Spiering bought this violin in 1892, and that same year he returned to America. This was the Summer in which Hamburg was visited by a violent cholera epidemic, so the young artist, sailing on a Hamburg boat, was quarantined in New York harbor for two weeks. All passengers' baggage and belongings were fumigated, but pleading finally led to the exemption of Spiering's violin.

Gilly—Because of Dinh Gilly's refusal to give his parole not to rejoin the French army, it is understood that the Metropolitan Opera authorities have been forced to abandon hope of obtaining his services this season. The Metropolitan management secured the consent of the Austrian and German authorities to Gilly's release, providing he would give his parole not to bear arms against them; but this the baritone did not consider his duty as a French citizen allowed him to do. Gilly, who is under detention in Prague, is a sergeant in the Fourth Zouave Regiment recruited among French subjects in Algeria.

# POINT and COUNTERPOINT

IT is high time, evidently, for a revision of the rules of deportment for concert audiences.

Thomas Nunan informs us that at a recent concert of the San Francisco Symphony a woman sat in one of the highest-priced seats and knitted throughout the entire program. To what lengths have the "sewing for soldiers" fever driven us neutral Americans!

Then again, a number of Boston women have been observed knitting during concerts in Symphony Hall and elsewhere. Their neighbors have objected that this distraction makes concentration upon the performance difficult.

It is further pointed out by the Boston Post that the rhythms of the knitters and of Dr. Muck do not agree. Apropos of this the Post recalls the remark of Hans von Bülow, addressing a woman in the audience from his conductor's stand:

"Madam, if you must fan, will you not fan in time!"

Social climbers, take notice. Richard Barry in *Puck* gives you some short cuts to progress, among which we find:

Rent a box at the opera, but never occupy it.

\* \* \*

Right in line with this is Eastwood Lane's characterization in the *Opera News* of the advent of the Metropolitan season:

The nouveaux riches are busy memorizing the names of box holders and learning to put the V in Wagner—as well as parting with a V for Wagner.

\* \* \*

When Caroline Hudson-Alexander gave her recent recital in Cleveland she was a guest at a leading hotel there, but for various reasons the room assigned to her did not suit and she was obliged to ask for another.

The second was also not to her liking and she asked the clerk for another transfer.

"I hope you do not think me too finicky," smiled the soprano, hoping to placate the clerk.

"Oh, no," answered that functionary cheerfully, "we're used to artists like you. We had to change Eva Tanguay five times before she was satisfied."

\* \* \*

Percy Grainger, the Australian composer, was rushing along tardily to an Aeolian Hall recital the other afternoon, when he suddenly stopped, reached into

his pocket for a coin and handed it to a mendicant who was playing a concertina at the curb stone.

"Could Grainger have been moved by the recollection of the fact that it was he himself who introduced the concertina as an orchestral instrument?" queries Alfredo.



Patient Listener

*Musical One*—"Don't you enjoy hearing a good flute player?"

*Heartless Wretch*—"I certainly do. But don't let that stop you."

\* \* \*

An account of 'Cellist Search's recital in the New York Press was headlined thus:

#### Search's Bow Here

To say nothing of his 'cello.

Then again, the *Evening Mail* heralds this:

#### Opera Ushers in Society Season

At last the ushers are getting their just deserts!

\* \* \*

Franz C. Bornschein tells us of a Baltimore musician who was conducting a band in one of the "Star Spangled Banner" celebration concerts. This conductor had at his service a special policeman who attended to his every wish.

During one of the numbers the conductor wanted a certain effect, and in his eagerness to gain this he pointed to the trombone section, saying:

"Come out, come out, I need you here!"

Forthwith the police officer stepped over to one of the trombone players, touched him with authority and announced:

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\* \* \*

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#### "PROGRESS" IN MUSICO-FILMS

Allegorical Ballet Interests Guests at Invitation Performance

"The Triumph of Light," an impressive allegorical photo-pageant, was seen for the first time in this country on November 13 by an invitation audience at the Waldorf-Astoria. The work, which has enjoyed great popularity in Italy, was composed about a score of years ago by L. Mareco and was produced at La Scala under the noted director *choreographique*, R. Manzotti.

Mareco's delightful music is perfectly synchronized with the action on the film, adding decidedly to the effectiveness of the work. The ballet is subtitled "Excelsior!" and symbolizes the story of world progress; its characters are the forces that have figured in the development of all the nations and peoples of the earth; the evil forces as opposed to the powers for good.

Lorenzo Sonzogno, the prominent music publisher of Milan, has produced the film, and the members of the ensemble, as well as the leading artists, are all from La Scala. In the audience were Caruso, Polacco, Marquis Fara-Forni, Italian consul; Daniel Frohman and a number of other celebrities. That the work will be given in one of New York's larger auditoriums is learned from Eduardo Perris, American representative of Sonzogno and of the R. Sonzogno Musical Film Company.

#### CHADWICK'S SIXTY YEARS

Birthday Celebration for Director of New England Conservatory

BOSTON, Nov. 14.—An informal celebration of the sixtieth birthday of George W. Chadwick, director, was held at the New England Conservatory of Music on November 13. Mr. Chadwick, on his appearance at the school in the forenoon, was surprised by a request to attend a special meeting of the faculty, at which, with Louis C. Elson as spokesman for the officers and teaching staff, he was presented with a handsome silver punch bowl and tray.

Upon his arrival at a rehearsal for the evening's orchestral performance he received a silver ladle, the gift of the Conservatory Orchestra. Simultaneously the Hellenic Society tendered a wreath, Alpha Chi Omega a basket of roses and Gardiner Hall, roses. Early in the evening the director was invited to a meeting of Alpha Chapter, Sinfonia Fraternity of America, which presented a humid. These gifts, together with a demonstration by the audience at the concert by the Conservatory Orchestra in Jordan Hall, made up a series of surprises for the composer by which he was deeply affected. W. H. L.

Myrtle Elvyn Delights Hearers in Series of Appleton, Wis.

APPLETON, Wis., Nov. 14.—Myrtle Elvyn provided the second number in the artist series under the auspices of the Lawrence School of Music. She delighted the audience, particularly in her masterful presentation of the Wagner-Liszt "Tannhäuser" Overture.

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#### DAMROSCH GIVES FIRST YOUNG PEOPLE'S CONCERT

Zimbalist Soloist with New York Symphony Society—Plays Mendelssohn Concerto Thrillingly

The first of the Young People's Symphony concerts was given in Carnegie Hall, New York, last Saturday afternoon. There was a large audience of young persons present interspersed with not a few older ones. Walter Damrosch provided for their edification a program containing two movements of Brahms's Second Symphony, the Mottl orchestral version of Liszt's "St. Francis and the Birds" and Elgar's "Cockaigne" Overture. This last is not the best sort of thing on which to nourish the young idea, but it was well played, as were the other numbers. The orchestra shows to better effect in Carnegie than in Aeolian Hall.

Probably the most enjoyable feature of this concert was Mr. Zimbalist's performance of the Mendelssohn Concerto. The young violinist played this work with a thrilling beauty of tone, with an elegance of style and charm of poetic utterance that could not have been surpassed. To-day the art of Mr. Zimbalist has reached Olympian heights of greatness.

Mr. Damrosch effected a departure last week, for instead of discussing, as he has hitherto done, the character of the orchestral instruments he now discourses on the nature of the music to be performed.

H. F. P.

#### The Consistency of the Critic

"To summarize briefly Miss Farrar's *Carmen* would hardly be possible. It was not altogether consistent. \* \* \* It was consistent, it was direct, it was vital."—From the *New York Sun*.

Rudolf Aronson, the impresario, was pleasantly surprised last week to learn that Eliside Nys Kutschewra, the Belgian opera singer, had supposed him to be dead and had come to New York from Paris to find out whether he was still alive.

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## MUSICAL AMERICA'S OPEN FORUM

Algernon Ashton Replies to O. P. Jacob  
To the Editor of MUSICAL AMERICA:

The misleading and pro-German letter which you published from your Berlin correspondent, O. P. Jacob, on the present war, has elicited a spirited reply from "An English Liberal," my only regret being that the latter did not word his protest a little more strongly. O. P. Jacob says he is convinced that Germany will win in this struggle, and that "in such a case the result will be a Berlin which is the center of the entire European world." He also speaks of the "disreputable Government as represented by Asquith and Grey," says he is doing his best to counteract the atrocious lies that are being handed to the American public by the English press, and finally states "that he has sent you a number of German papers, hoping that through your pen the American musical public, at least, will receive the enlightenment that seems so desirable in the United States!"

Fortunately, I am certain that you and the American musical public are the last people in the world who need enlightenment in this respect.

The "atrocious lies" of which O. P. Jacob speaks so glibly are surely not to be found in the English and American press, but in the German newspapers, and in them alone, and it is more than astonishing to see that even an otherwise sane individual like O. P. Jacob could have had his mind so poisoned by these appallingly silly falsehoods about England poured out daily by the whole contemptible and shameful German press as actually to place implicit faith in them! He apparently hopes that Germany will ultimately win this world war. As an American is O. P. Jacob actually blind enough not to perceive that if (in the fortunately impossible contingency) Germany should emerge victorious one of the next things she would certainly do—being out for world-power—would be to attack and try to conquer the United States? No patriotic American ought to wish for Germany's triumph. It is the last thing in the world for which he should hope.

As for "the disreputable Government as represented by Asquith and Grey," it is crass ignorance and stupidity to speak thus of two of the most illustrious statesmen of modern times, and who have, moreover, enormously enhanced their reputation by their magnificent and matchless conduct both before and after this terrible war began. The Germans are exhausting their vocabulary in the incredibly infamous abuse showered upon us English for intervening in this war. But the reason is, of course, ob-

vious. They might have won had they fought France and Russia alone. By stepping in (as it was absolutely necessary to do) England has spoiled Germany's "little game" and so made victory on her side impossible. By their mean, lying diplomacy and the outrages they have committed in Belgium and France, the Germans will have succeeded in making the name of their country infamous for decades, perhaps centuries, to come. But there can only be one result of this, the greatest and most frightful war of all time. Germany will be crushed and richly will she have deserved her fate.

Yours very obediently,

ALGERNON ASHTON.

10 Holmdale Road,  
West Hampstead, N. W., London.  
November 2, 1914.

American Music Used in Teaching  
To the Editor of MUSICAL AMERICA:

I am thoroughly in sympathy with Mr. Arthur Foote's words in the article, "Teacher's Co-operation, Native Composers' Need," which appeared in the Special Fall Issue, and can say with great pride that I have been practising his preaching with my pupils and myself for several years. The works of the following American composers I have used as teaching numbers as well as singing and playing any number of them myself at my pupils' recitals and on other public occasions: G. Nevin, E. Nevin, H. Gilberté, A. Foote, D. Buck, W. Hammond, F. La Forge, C. Cadman, C. Spross, O. Speaks, C. Sobeski, A. M. Foerster, G. Saenger, Mrs. Beach, H. Bingham, F. E. Jonson, R. Eilenberg, Mrs. E. L. Ashford, Mrs. Krogmann, Mrs. C. S. Briggs, S. Townsend, C. F. Manney, Thayer, V. Herbert, R. de Koven, H. Johnson, B. Huhn, Mrs. C. J. Bond, Clough-Leighter, Caro Roma, E. Ball, H. Strachauer, R. Mullendore, E. Kroeger, C. Busch, Neidlinger, F. Sawyer Hoeke, M. Lang, A. Wooler, F. Marston, H. Bartlett, J. C. Bartlett, E. MacDowell, F. Hendriks, S. Homer, H. Gilmour, C. Hawley, L. Charlton, William Mason, P. Schnecker, Englemann, H. Dellafield, G. W. Chadwick, W. G. Smith, Tannenbaum. These are only a few of the many I call to mind at present off hand without reference to my list of pieces used during the teaching season.

Very sincerely,  
JOHN PROCTOR MILLS.  
Montgomery, Ala., Nov. 1, 1914.

Victor Benham's European Ideas  
To the Editor of MUSICAL AMERICA:

There has been given in our city the last two Sundays free lectures by Victor Benham, well known concert pianist and lecturer—one on tone and temperament, and the other on Schumann and Chopin. Both were well attended even to the capacity of the auditorium of our art museum. He illustrated splendidly several points by playing excerpts from the masters mentioned, and undoubtedly convinced the audience of the value of his ideas, which are certainly beneficial to students of the fine arts. But—everything was *Europe, Europe, Europe*.

In the first lecture he spoke of the unsurpassable operatic performances given in many European cities. Nowhere in this country was there anything that could compare with them, with the possible exception of New York, where the operas are staged and sung pretty well, though the audience lacks intelligence and appreciation, the opera being principally a social affair.

In the second lecture, Mr. Benham touched on the environment of Chopin and Schumann—how this and the people

as a nation influenced the composer—adding that it is because of the lack of this environment "that America cannot produce a composer, violinist, sculptor or painter of the first rank." I quote him word for word and I believe he intended to insert "singer" but must have forgotten that. It hardly seems credible that a man of such rank as Victor Benham—and, by the bye, let me say that personally his playing delights me more than that of some of the artists appearing before the public and I thoroughly appreciate his genius—could before a chiefly American audience make these statements so detrimental to the advancement of your magnificently noble propaganda.

But perhaps I have misunderstood his purpose. If so I earnestly hope that through these columns he will explain his stand and set at ease one of his most ardent admirers.

Wishing your paper its continued deserved success, I remain, very sincerely yours.

RAYMOND V. CHAFFEE.

Detroit, Mich., Nov. 9, 1914.

The First Production of Moniuszko's  
"Halka"

To the Editor of MUSICAL AMERICA:

Being a Russian singer, I read with much interest the article by one of your contributors in the issue of November 14 regarding the performances of acts from Russian operas, given recently in the original at the Star Casino to a Russian public.

In this article your critic states that two scenes were given from Moniuszko's "Halka," the opera never having been previously performed in New York. This is a mistake. Several years ago the entire opera of "Halka" was performed with full chorus and orchestra, at the

People's and the Thalia theaters—two performances at the former and one at the latter theater. Also two performances in full were given of Rubinstein's "Damon" at the then newly built Grand Theater. Also acts were given from the opera "Russalka." In all of these performances I participated, singing the leading tenor rôles, as my programs and newspaper clippings can show, and as doubtless the Russian public of our city can remember.

With best wishes for the continued success of MUSICAL AMERICA.

Very truly yours,

HENRI M. BARRON.

New York, Nov. 18, 1914.

Praises Autograph Album

To the Editor of MUSICAL AMERICA:

Surely it was a brilliant idea to give your subscribers such an interesting feature as the album of autographs of distinguished artists and musicians which you recently started.

Several of my friends have already done what I have done—bought a book to put them in. They will, no doubt, make a notable collection.

In this, as in many other ways, you are making your paper invaluable.

Sincerely,

CARL SCHOEN.

Philadelphia, Pa., Nov. 19, 1914.

German Music Abroad

To the Editor of MUSICAL AMERICA:

I noticed in your last issue a letter from Mr. Henry E. Spry, who writes all the way from Melbourne, Australia, that he is surprised that Mephisto should have stated that "in England, and especially in London, no German music is any longer tolerated." Mr. Spry calls attention to the fact that in the very same issue of your paper the announcement was made, by your London correspondent, that the usual Wagner evening would be given at the London Promenade Concerts.

[Continued on next page]

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## MUSICAL AMERICA'S OPEN FORUM

[Continued from page 24]

While it may be quite possible that at the concerts mentioned the Wagner evenings are continued, the truth is that all German music is being refused a hearing, not only in London, but in Paris and St. Petersburg. Furthermore, German musicians have been everywhere discharged in England, France and Russia. The facts are not only well known, but have excited general comment in the press in this country. So that Mephisto was absolutely correct in the general statement that he made.

Did not the great French composer, Saint-Saëns, say only recently that if any Frenchman to-day listened to Wagner it would be as if he listened to a man who had killed his mother?

Truly yours,  
PETER V. FINE.  
New York, Nov. 19, 1914.

Advocates Endowment to Present Works of American Composers

To the Editor of MUSICAL AMERICA:

It has seemed to me that your excellent paper stands in position to start successfully a propaganda to interest men of wealth and philanthropy to endow an institution for the purpose of providing the facilities for presenting publicly the musical works of American-born composers.

This would involve a hall, a permanent orchestra and leader.

I do not approve of offering prizes for best compositions to be determined by a board of examiners—standards vary too much. But I think it might be well to give a composer a portion of box office receipts. Of course, a committee will have to decide whether any composition offered shall be accepted.

At present there is no inducement to American composers to write great music. There is no way to produce it, except at great expense. The man who devotes his energies to creating music

has not, as a rule, much time in which to make money, whereas his efforts at uplifting the mental, moral and spiritual atmosphere in which we live can be made powerful with the aid of money.

The governments of France and Italy realized this long ago. The world owes much to Prince Esterhazy.

I do not imagine that the plan I suggest would involve more than enough to cover the deficits of expenses over receipts at the concerts.

In 1880 I decided to give, at my own expense, my choral work, "Israel," with soloists, a chorus of one hundred voices, and an orchestra of forty instruments. After paying all expenses, the deficit was very small. In 1882 I gave it again. Almost everyone who heard it before came the second time. It is a work of two hours in length, and was given in each case on the week succeeding the Cincinnati May Festival. At the second performance I was able to give the net result of \$80 to a worthy musical cause, needing assistance.

Men of means have given liberally to colleges, hospitals, libraries, etc. Not one of them, so far as I know, has done anything to aid the American composer.

Music cannot be hung up in a window or on the walls of a gallery to be admired as pictures can; nor displayed as statuary. It costs the concerted effort of the composer and the performers. Of all the arts and civilizers, it needs the aid of capital the most.

Respectfully,  
D. W. MILLER.

Miller Music School,  
Norwood, Ohio, November 19, 1914.

"Le Dernier Adieu!"

To the Editor of MUSICAL AMERICA:

I shall feel greatly obliged if you can find room for the enclosed letter which has touched me very much and which, I have been advised, should be published simply for the purpose of calling attention just in these times to the song, "Le Dernier Adieu."

Yours faithfully,  
SEBASTIAN B. SCHLESINGER.  
Nice, Nov. 3, 1914.

\* \* \*

TRANSLATION

Madame Lise Landouzy's letter to the Maitre Sébastien B. Schlesinger:

During a whole month I have been singing in all our ambulances to distract our patients. Some patriotic songs, and especially your "Le Dernier Adieu," were a perfect delight to all our dear wounded. Yesterday evening the Colonel Henry left us, and happening to be in his ambulance he begged me to sing for him for the last time before his departure, "Le Dernier Adieu." I sang it with the greatest emotion, which brought tears into the eyes of all, and with tears still on his eyelashes the Colonel thanked me and said:

"You will kindly present my compliments to the author of this pretty melody and tell him that I am returning to the front with the air of this plaintive song, so well appropriated to the present circumstances, still ringing in my ears. Thanks."

October 24, 1914.

Thinks Artists with "Box Office Ability" Are Alone Wanted

To the Editor of MUSICAL AMERICA:

Enclosed please find check to pay subscription for another year.

I am not entirely in favor of your crusade against foreign artists in preference for those from this country, and I don't believe that you are either, but of course you must have something to talk about and it does no harm to wave the Stars and Stripes and shout for freedom.

JANE OSBORN  
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What the public wants, as well as the local manager, is fine artists who have some box office ability. The public goes where the crowd goes, and the manager likes to see such action. If two artists have the same ability and one is an American and the other a foreigner of course the preference should be for the American, but that seldom happens and we all know it to be a fact that we Americans are not as good artists as our foreign brothers and sisters.

However, I like your paper and read it from cover to cover each week.

Very truly yours,  
BEN FRANKLIN.  
Albany, N. Y., Nov. 16, 1914.

High Praise for "Reforms of Speech"  
Advocated by Mr. Shea

To the Editor of MUSICAL AMERICA:

Every vocal teacher and singer ought to read and ponder the words of Mr. George E. Shea in his interview published in your issue of November 14, 1914.

Its each successive paragraph strikes deeper into the roots of the American student's vocal troubles.

In a former letter to MUSICAL AMERICA (April 18, 1914) I drew attention particularly to our national habit of "anticipating consonants" with the tongue, and made a plea for a "Standard English Diction for Singing."

It is gratifying to find these truths so forcefully expressed by a man of Mr. Shea's prestige, and I sincerely hope, now that the matter has come up again, it will meet with the discussion it merits. It seems to me that the reforms of speech advocated by Mr. Shea could be more surely and quickly brought about by means of such a Standard English Diction. It would at least give the members of class I a firmer basis upon which to work.

BERNHARDT BRONSON.

Milwaukee, Wis., Nov. 21, 1914.

Suggestion as to Examining of Singing Teachers

To the Editor of MUSICAL AMERICA:

I agree with J. Massell on the question of having singing teachers examined by a board of famous singers. I lay stress on the word famous, because just to be a singer does not guarantee that one knows how to sing the right way. Suggesting names of famous singers, I would mention Mme. Melba, Sembrich, Zamelli, Alma Gluck and perhaps two or three more.

But I am decidedly opposed to letting a pupil of the to-be-examined teacher sing before the board. As the board had not heard the pupil before he came into the teacher's hands there would be no possibility of justly judging the teacher's work. The examination should consist in letting the teacher sing and examine some outside student. If any of the above mentioned famous singers would be willing to constitute the board of judges I am willing to undergo the examination.

MARTHA TEMME.

Newark, N. J., Nov. 23, 1914.

The Case of Professor Auer

To the Editor of MUSICAL AMERICA:

In your issue of October 31, 1914, under the caption "Auer a Victim of Bitter War Feeling," you publish an interview with Francis Macmillen, in which he is quoted as follows: "I must say that the venerable professor (Auer) was most infamously treated from the moment the war broke out," etc.

In your issue of November 7, 1914, under the heading "Suggests Season in This Country for Professor Auer," you quote Victor Küdzó, American representative of Professor Auer, as saying: "The German government treated Professor Auer with great consideration," etc.

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Evidently there is either a perversion of the truth somewhere, or someone is trying to get cheap advertising by catering to the "Anti-German" feeling prevalent in this country.

Yours for "The Square Deal,"  
J. A. BENDINGER.  
Otterbein University,  
Westerville O., November 10, 1914.

Commends Mephisto  
To the Editor of MUSICAL AMERICA:

Permit me to congratulate Mephisto with both hands on his masterly "sizing up" of "Critics and Criticism" in MUSICAL AMERICA, of November 21, 1914. Also upon his deliciously and sweetly satirical handling of the mother question. I find him almost as broad as I am myself (Ha! Ha!) on almost every point that he handles in his delightful letters.

More strength to his arm!  
ALICE GROFF.  
Philadelphia, Pa., Nov. 20, 1914.

We Are Making Progress

To the Editor of MUSICAL AMERICA:  
Your Special Fall Issue is full of useful and optimistic suggestions. It reminds me of the splendid way the organist in our church plays Tschaikowsky's beautiful "Andante."

Yes, we are indeed making progress, but then, again, we have a taste for "the prima donna for eight cents a seat" and barrels of "ragtime."

Fight this with all your usual vim, and do the country a service.

Success and happiness to you.  
Fraternally,  
J. C. PUMPELLY.  
New York, Nov. 4, 1914.

**EVAN WILLIAMS IN PORTLAND**

Tenor Delights Oregon Audience—A New Musical Federation

PORTLAND, ORE., Nov. 14.—The Steers-Coman management gave Portland an exceptional treat Sunday afternoon in presenting as the first of its extra attractions Evan Williams, the tenor, in one of the most satisfying concerts of the season. The program was varied, combining excerpts from oratorio and opera, and songs by classic and modern composers. Mr. Williams was at his best and seemed to enjoy singing as much as his audience enjoyed listening. The program, except for three Welsh songs, was sung in English, and Mr. Williams's splendid enunciation was revealed with particularly striking effect in the operatic arias from "Carmen" and "La Bohème," which are so seldom heard in our language. Vernon Williams, his son, proved an admirable accompanist.

The Portland Musical Federation is a new organization which bids fair to become an important factor in the city's musical progress. The clubs represented are the MacDowell, Monday Musical, Musicians' Club, American Guild of Organists, Portland Symphony Orchestra and Musicians' Mutual Association. The object is the betterment of musical conditions in Portland. The officers are William R. Boone, president; Mrs. Russell E. Dorr, first vice-president; Mose Christensen, second vice-president; Daniel H. Wilson, recording secretary; Mrs. Edward Alden Beals, corresponding secretary, and Frederick W. Goodrich, treasurer.

Ernest Hutcheson Plays Under Auspices of Chicago University

CHICAGO, Nov. 18.—Ernest Hutcheson, the noted pianist, scored a decided success here last night in a piano recital given at the Quadrangle Club under the auspices of the faculty of the University of Chicago. The audience made unusual demonstrations of enthusiasm and at the close Mr. Hutcheson was compelled to play three encores. The hall was crowded and many were unable to get admission.

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Mr. and Mrs. Oscar Saenger gave their first musicale of the season on November 17 at their studios. An excellent program was presented by Mr. Saenger's artist-pupils. Catherine Beale's clear soprano voice gave much pleasure in Ardit's "Parla." Mme. Grace Fjorde, contralto, was heard at her best in several arias and elicited great applause after the "Ah Mon Fils" aria. Henri Barron, the tenor, aroused great enthusiasm with the aria from "La Bohème," which served to display his beautiful voice and splendid diction. Two songs in Russian were delivered with much spirit. Pierre Remington's offerings suited his big bass-baritone voice admirably. The accompanists were William J. Falk and Emil Polak.

\* \* \*

On Wednesday afternoon of last week Claude Warford presented two of his artist pupils in a recital at his studio in the Metropolitan Opera House. Edna Wolverton, soprano, sang Wagner's "Dich theure Halle" and songs by Cadman, Gilberté, Willeby, Handel and a song called "Along the Road," which was written by Mr. Warford and dedicated to the singer. Miss Wolverton displayed an excellent voice which she used with fine intelligence. She was compelled to repeat "Along the Road." Mr. Rupprecht confined himself to

German *Lieder*, with the exception of Hallett Gilberte's "Evening Song," which he sang in compliment to the composer who was present. Mr. Rupprecht's voice is a baritone of wide range and sympathetic quality, and his songs were sung with artistic finish and refinement.

\* \* \*

Lalla B. Cannon and J. M. Sternhagen, pupils of Sergei Klibansky, have been engaged for a series of five concerts in December under the direction of the Music League of the People's Institute, New York City. Another pupil, G. Lehman, first bass and director of the Bluffton College Quartet, has been engaged for concerts in Wadsworth, O., Philadelphia, Allentown, Boyertown, Schwenksville, Upper Milford, Quakertown, Sonderton and other Pennsylvania towns, returning to Bluffton for a concert on December 7. Jean Vincent Cooper, who has been successful professionally, is now under the management of R. E. Johnston and will be widely heard in concert.

\* \* \*

Flora MacDonald Wills, the New York accompanist, who is widely known through her many years' association with Kitty Cheatham, the noted *diseuse*, has opened her studios in West Eighty-fifth Street for the season. The activities of Mrs. Wills will include both engagements as accompanist and the coaching of singers.

\* \* \*

Alfred Ilma, the Swiss-Arabian baritone, formerly of the Hammerstein forces, and Lawrence Goodman, pianist, disciple of Lhèvinne, gave a joint recital at the von Ende School of Music, on Tuesday evening, November 24. Both are members of the von Ende faculty.

\* \* \*

### Prize Works to Be Performed at Sinfonia Convention

The fourteenth annual convention of the Sinfonia-Phi Mu Alpha Fraternity of America will convene on November 30 and remain in session until December 2, at Philadelphia. Many matters of national importance will be brought before the body, including the proposing of legislation dealing with the standardization of teaching. On Monday evening, November 30, a public concert will be given at Musical Fund Hall, where the

prize trio of 1912 and the prize string quartet of 1913 will receive their first public performances. The winner of the 1914 contest, just announced, R. H. Prutting, of Hartford, Conn., will be presented with \$100 in gold and a certificate of merit for his composition, a male chorus with soli and piano accompaniment. On Tuesday the annual convention banquet will be held, at which gathering honorary members, George B. Cottelyou, Henry Schradieck, David Bishop, Harold Randolph, Dr. Hugh A. Clarke and Gilbert R. Combs will make addresses.

### MR. WITTGENSTEIN'S RECITAL

#### Pianist Reveals Qualities Commanding Serious Consideration

Proving himself once more a pianist of serious aims, Victor Wittgenstein, a young American who has studied abroad and who returned to America last year, appeared in Aeolian Hall, New York, November 20. The program gave him an opportunity to show his accomplishments in various styles. It read as follows:

Brahms, Ballade, op. 10, No. 1, Rhapsody, op. 79, No. 2, Capriccio, op. 76, No. 2; Scarlatti, Presto; Beethoven, Sonata, op. 31, No. 3; Franck, Prelude, Aria et Finale; Chopin, Etudes, op. 25, No. 3, op. 10, No. 7, "Chant Polonais," Scherzo in B Minor; Rubin Goldmark, "Weeping Willows," op. 12, No. 2, "Restless, Ceaseless," op. 7, No. 3; MacDowell, Etude de Concert.

That Mr. Wittgenstein's purpose is really commendable was proved by his playing Brahms and César Franck. He approached the Franck work with due reverence and in the Aria he did some really beautiful playing. The first and last of the Brahms pieces were well done, but the Rhapsody will require further study before it is ready for public exhibiting. Fleetness of fingers was displayed in the charming old Scarlatti piece and in the Chopin études. Rubin Goldmark's two pieces were well worth producing. The music of this gifted contemporary always has individuality, and "Weeping Willows"—the better of the two—is a lyric sketch highly poetic in conception. Mr. Wittgenstein has qualifications which already command the respect of cognoscenti.

A. W. K.

#### Eben Jordan Refunds Money to Boston Opera Subscribers

BOSTON, Nov. 14.—Formal ratification of Mr. Jordan's personal communication earlier in the season, that there would be no Boston Opera season this Winter,

has been made in the shape of an announcement from the Opera House that the money which subscribers for the season of 1915 have already paid in will, beginning Monday, be refunded them by Mr. Jordan. This money, which represents twenty-five per cent. of the full amount of the subscriptions for season seats, deposited in advance, had been spent, as such sums usually are spent by opera companies, in preliminary preparations for the season, which was planned until the war broke out. Mr. Jordan has not asked his co-directors to help him out in refunding the sum, variously estimated at from \$30,000 to \$50,000, but will restore the amount out of his own pocket. For the present the Boston Opera House will be given over to moving pictures.

O. D.

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## Says Lack of Technical Strength Holds American Composers Back

Percy Goetschius Believes They Are Too Prone to Seek Short Cuts where Short Cuts Do Not Exist

"HE who can, does. He who cannot, teaches." With a great smile Dr. Percy Goetschius enunciated this pleasantry from Bernard Shaw's caustic creed. "Yet I cannot quite agree with Shaw," went on the distinguished pedagogue and theorist. "I have taught musical theory for thirty-eight years—because I love to teach. During that time I have composed—not as much as I might have wished—but an appreciable amount, after all. And I hope to do more; for, you see, I have not found that pedagogical work blunts the creative instinct."

A very simple and cozy study is Dr. Goetschius's. His dwelling, situated within a stone's throw of the Institute of Musical Art, where he has headed the theory department since the school's inception, nine years ago, reflects refinement in the true sense of the word. No love for the rococo is discovered here; only a striving after that harmony which, concretely understood, has been ably imparted by Dr. Goetschius to so many of the present musical generation in this country.

Lest the terms "pedant" and "pedagogue" should assume a synonymous status in his visitor's mind, Percy Goetschius hastened to define most emphatically the distinction betwixt these terms. "I am a pedagogue," he said, "but I am not an 'old fogey.' Every change (and there are many) that time brings to pass on the countenance of musical science, I recognize eagerly. A teacher, most of all, should pause before saying that this thing should or should not be. His task is to explain as well as he knows how, or as interestingly. If I am strict it is because I am completely saturated with the conviction that technique is indispensable. I live for my teaching. All of my long tuitive life has been devoted to the imparting of technique. And since technique is precisely the thing, and the only thing, that can be taught, I have concentrated on the systematizing of my object. Some of the fruits of my many years are reflected in my eleven books on musical theory. Yet, for all my work here, where I have striven the most, it is not in America that general recognition has

come to me. The younger Americans turn their backs on me. For they cannot understand! Thinking that I am a dry-as-dust pedant, they grunt when my name is mentioned. But they should be



Dr. Percy Goetschius, the Distinguished Pedagogue and Theorist, in Front of the Institute of Musical Art, New York

present at one of my more advanced theory sessions at the Institute; I promise you a complete revulsion of feeling on their part."

### Dr. Goetschius's Publisher

Dr. Goetschius's connection with the house of G. Schirmer is interesting to trace. He met the long deceased head of the publishing house while crossing

the ocean about thirty years ago. "The Material Used in Musical Composition" was then rounding into shape and the young theorist introduced himself and his manuscript to Mr. Schirmer. The latter found the work much to his liking and arrangements were soon concluded for its publication through this house. It marked the beginning of a profound and life-long friendship between Dr. Goetschius and Mr. Schirmer, and each of the former's subsequent treatises has been published by this firm.

Percy Goetschius had his training in Stuttgart, where he was given a professorship in music. He taught at the New England Conservatory before assuming charge of theory at the Institute of Musical Art. Upon taking hold of this department at the latter institution the musician planned a unique course of study. After harmony has been inquired into thoroughly, a year is devoted to free composition in the smaller forms before proceeding on to counterpoint. The object of this brief departure from conventional lines is to give the student an opportunity to exercise his acquired knowledge. It adds, also, decided interest to the course. Seven years are required to embrace the scope of Dr. Goetschius's method. He explained that most of the students find it necessary to be self-supporting, so that but thirty lessons a year can be given, or 230 in the full course. By eliding unessential a most comprehensive survey, which takes the student through orchestration, has been obtained.

### America Finding Herself

America is finding herself in music, holds Dr. Goetschius. It is merely the lack of technical or intellectual strength which prevents our country from striding apace with the Old World. "Our composers lack the strength of will, the patience, to sit down and study until their brain can know and express what the heart is saying. It is characteristic of Americans to seek the short cut to any ultimate goal. Only, they will never find a short cut in music. One can go a certain way (occasionally quite far) sheerly through instinct and ardent desire. But eventually there must come the moment when one is lost in a world of one's own making; when intuition peters out. Technical grasp will place America's composers among the greatest; and they will realize this very soon. My friend Horatio Parker writes with absolute comprehension; he knows the significance of every chord in his score. This intellectual security, combined with his distinguished innate gifts and a rare sense of discrimination, place him foremost in American music, to my mind.

"The modern composer, everywhere, is seeking to express his message in a more subtle way. I have breathed the air of a rare musical altitude in some of De-

bussy; yet often I feel the Chapman's gown—the mummer's bag of tricks. I respect the modern trend, for I feel that it is sincere; whether it is good—I cannot know."

And when one leaves the quiet pedagogue who will not be a pedant, it is with the feeling that this man might well have done had he not elected to teach.

B. R.

## MAUDE FAY ENLISTS AS MUNICH RED CROSS NURSE

Soprano Relieves Her Hospital Duties by Singing with Royal Orchestra—Return Home Postponed

SAN FRANCISCO, Nov. 11.—Maude Fay, the Munich opera singer, has indefinitely postponed the promised return to her home in this city. She had been expected to arrive before the close of this month. In a letter to her brother, Charles W. Fay, the San Francisco postmaster, she says that she has enlisted as a nurse in the American Red Cross Hospital at Munich, but that she is still taking part in the musical life of the city.

"The opera season opened on October 1," she writes. "Of course the répertoire is limited, as we cannot give French and Italian compositions at present. The feeling that the people are in need of something to buoy up their spirits was what decided the city to open up the opera house again, but it is hard to say how long it will continue. I am singing with the Royal Orchestra on Sunday. I am very much flattered, as I am the only soloist. From the outlook a marvelous sum will be turned into the hospital fund. Every seat is taken."

Of her hospital work the singer says: "I am proud to be on the staff. It is impossible for me to start home just yet. We have been working very hard, taking the course in nursing, but I enjoy it very much. Still, I am growing nervous at the idea of the responsibility."

Miss Fay mentions that while she was attending a society tea and bazaar for the benefit of the Red Cross news arrived that the husband of the hostess had just been killed. The bazaar was continued without interruption, the message being withheld from the hostess until the guests had gone.

T. N.

At the first luncheon of the season given by the Professional Women's Club of Boston, at the Conley-Plaza Hotel on November 12, Mrs. H. H. A. Beach, the eminent composer, was a guest of honor. The musical program opened with a group of unpublished and other songs by Mrs. Beach, sung by Edith Castle, contralto, with the composer at the piano.

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## WAGNER PROGRAM OPENS DETROIT SYMPHONY SERIES

**Chicago Orchestra Plays with Power and Artistic Finish—Burton Pier-sol the Soloist**

DETROIT, Nov. 14.—The Chicago Symphony Orchestra, Frederick Stock conducting, opened the orchestral season in Detroit last Monday evening.

It is an annual custom of the Detroit Orchestral Association to present one program of Wagnerian compositions exclusively and this year the honor was given to Mr. Stock.

Opening his program with the "Rienzi" Overture, Mr. Stock led his hearers through nine numbers, revealing the different phases of the master composer's

development. All were played with power, artistic finish, and the insight of a true lover of Wagnerian music. Yet possibly the most impressive was the selection from "Tristan und Isolde," the Love Scene and Brangäne's Warning, arranged for concert performance by Mr. Stock.

Burton Piersol, basso, whose operatic experience has been obtained mostly in Germany, was the soloist. His numbers were Wolfram's Address, "Blick ich umher," from "Tannhäuser"; Hans Sach's Monologue from "Die Meistersinger" and Wotan's Farewell and Magic Fire Scene from "Die Walküre."

Mr. Piersol possesses a fine voice of good power and range and sings with assurance. His work impresses one rather by careful exactness than magnetic appeal.

E. C. B.

## ARTHUR ALEXANDER TO TEACH IN NEW YORK

**American Tenor Obliged by War to Close His Paris Studio—News from de Reszke and His Son**

Arthur Alexander, the American tenor, who was obliged to close his studio in Paris temporarily on account of the war, is in New York for the Winter, and has opened a studio in Carnegie Hall. He will give most of his attention to teaching during the early part of the present season but will probably make an extensive recital tour in the Spring. Mr. Alexander has not only earned *réclame* with his voice but as an accomplished pianist and in his public work invariably plays his own accompaniments.

For the last twelve years Mr. Alexander has been a resident of Paris and has worked in conjunction with Jean de Reszke in his teaching. Shortly before leaving for America, Jean de Reszke's son completed a pencil sketch of Mr. Alexander, who has now heard from the elder de Reszke that the younger man has been wounded in the service of the French army. Mr. de Reszke has moved out of Paris and is living in St. Germaine for the present.

Comparing conditions in music in this country now and twelve years ago, Mr. Alexander finds that there has been pronounced development in many directions, but particularly as regards the increase in interest and discrimination on the part of the public. He is endeavoring to obtain some good songs by young American composers for use on his recital programs, which will also include standard German, French and Italian classics.

## OMAHA'S ARTIST VISITORS

**Mme. Gerville-Réache and Hamlin Win Favor—Local "Lieder-Abend"**

OMAHA, NEB., Nov. 9.—It was Omaha's good fortune to be thrice favored during the past week by Mme. Gerville-Réache under the local management of Blanche Sorenson; on Friday evening at the Auditorium in a concert tendered by the Commercial Club to the Nebraska State Teachers' Association; on Saturday evening at the same place for the general public, and on Sunday morning a short sacred concert at the Academy of the Sacred Heart. The three programs ran the gamut of emotion and brought out to the full the rich and varied vocal powers of the singer. She was ably supported at the evening concerts by Ralph Mason Hix at the piano, and on Sunday morning by Mme. Borglum.

An event long to be remembered by Omaha music lovers was a song recital, on Thursday last, by George Hamlin, presented at the Brandeis Theater by Evelyn Hopper. Mr. Hamlin gave an exceptionally interesting program in an extremely artistic manner. The work of James Whittaker, as accompanist, was greatly enjoyed.

Mme. Alice MacKenzie made her first formal bow to the Omaha public in a *Lieder-Abend* at the Y. W. C. A. Auditorium on Wednesday evening, being greeted by an enthusiastic audience. The singer proved herself the possessor of a rich and well-trained voice and a beautiful *cantabile*. She was ably assisted by Cecil Berryman, pianist, and Dr. B. R. MacHatton, dramatic reader.

E. L. W.

## PAUL DRAPER'S DÉBUT

**American Tenor Gives Pleasure to His First New York Audience**

Making his first bow to a New York audience, Paul Draper, an American tenor who has studied abroad under the famous *liedersänger*, zur Mühlen, gave a recital at Aeolian Hall on Tuesday afternoon, November 17. Following the German method of building recital programs, the singer gave three large groups, Schubert's three "Gesänge des Harfners," Schumann's "Dichterliebe" and four songs by Karol Szymanowski.

In his dealing with these various matters, Mr. Draper showed artistic intelligence in a degree not possessed by the average singer. From the interpretative standpoint he offered precisely what a serious student might be expected to gain in study with such a master as he has been privileged to work with. His *mezzo voce* is agreeable and his phrasing is musicianly. The organ itself is hardly distinguished, yet it was evident that the singer, through his skill, can make it serve his purposes in an adequate manner.

The Szymanowski songs—the first music of this Polish composer to be heard in New York—were interesting, particularly the "An kleine Mädchen" and "Christkindlein's Wiegenlied." E. Rosemary Simmons was an extremely efficient accompanist.

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# Christine Miller's — TRIUMPH —

at the great National Saengerfest at Louisville, Ky., on June 24 and 25, 1914

With the Chicago Orchestra, the Soloists were Marie Rappold, Christine Miller, Rudolf Berger, and Clarence Whitehill.

#### Press Excerpts.

"This is Miss Miller's third appearance here and with each return she reveals new beauties of voice and person. As 'Armida' she was vocally effective and visually alluring. Miss Miller's voice has increased in volume and dramatic quality since she last sang before a Louisville audience, but it has lost none of the vibrant, cello-like vitality that distinguishes it from all other voices and gives it a personal and vivid character. Her singing of the seductive notes of 'Armida' was accomplished with that artistic understanding which her hearers have learned to expect from her, and she invested the part with the sinister charm inseparable from its nature. Audience, chorus and orchestra united in expressions of the liveliest admiration for her rendition and she has added another to the long list of her triumphs. She is one of the most popular singers on the concert stage and the serenade tendered to her after the performance by the Indianapolis Maennerchor, directed by Rudolph Heyne, was a fitting testimonial to a sincere artist and beloved woman. Miss Miller is to be heard again tonight in several solos." *The Times*—Katherine Whipple Dobbs—June 25, 1914.

"Christine Miller carried the burden. Admirably dramatic and of presence most graceful she restored the balance." *The Herald*—E. A. Jonas—June 25, 1914.

"Miss Christine Miller sang the part of the fairy 'Armida' delightfully and her beautiful voice was fully equal to the demands of the immense hall." *Courier Journal*—Anna L. Hopper—June 25, 1914.

"Christine Miller's voice was heard to even better advantage than in the first concert, in Liszt's 'Lorelei,' Schubert's 'Junge Nonne,' and Hugo Wolf's 'Er Ist's.' The dramatic opportunities of the first were ample for the display of that command of tonal color which is one of Miss Miller's strong points, and she missed nothing of the possibilities of contrast, leading up to the tragedy of the song with superb effect. In 'The Young Nun' her singing was remarkable for its beautiful legato, the sustained tones penetrating through the orchestral harmonies with rich, organ-like purity. The last song was all too brief, in its brilliance, and revealed the vocalist's ability in another phase. Miss Miller has established herself as a favorite in Louisville, and will always be a most welcome visitor." *The Times*—Katherine Whipple Dobbs—June 26, 1914.

"Miss Christine Miller, in delightful voice and no less delightful 'Stimmung'—it makes so much difference—sang with purity of tone and a really dramatic inspiration the Liszt 'Lorelei' and Hugo Wolf's 'Tis He' and 'Die junge Nonne,' so poignant and prayerful. Louisville has learnt to love 'die schoene Muellerin.'" *Herald*—E. A. Jonas—June 26, 1914.

"It was a critical test for any soloist to share honors with that overwhelming chorus, but Miss Christine Miller and Rudolf Ber-



ger were well selected for the purpose. Next to the vociferous welcome accorded the singing of Dixie the highest compliment of the evening was paid to Miss Christine Miller when the vast throng achieved an unprecedented hush while she sang 'The Lorelei.' Even the waving of fans was partly abandoned as an instinctive feeling that every little sound counted pervaded the audience. If one could not hear a pin drop, one could hear Miss Miller, and her singing was well worth a few moments of constraint. She sang Liszt's master song with exquisite feeling and her rendition of Schubert's 'The Young Nun,' a number so difficult that it is seldom heard, was a treat to be long remembered." *The Courier-Journal*—Anna L. Hopper—June 26, 1914.

"The soloists last night were Miss Christine Miller and Rudolf Berger. Miss Miller sang the Liszt setting of 'Die Lorelei' with fine dramatic effect, so that the entire audience was impressed. She also sang well Schubert's 'The Young Nun' and Wolf's 'Tis He.' There can be no question of her dramatic power as a concert artist, nor of the capacity of her voice to fill the great auditorium." *Evening Post*—Richard G. Knott—June 26, 1914.

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- - NEW YORK

#### Franklin Riker Returns to American Concert Field

Returning to the American concert field this season comes Franklin Riker, the tenor, who has been in Europe for the last two and a half years, working with Jean de Reszke in Paris, Jacques Stückgold in Munich, Roberto Villano and Salvatore Cottone in Milan. Mr. Riker will reintroduce himself to New York music lovers in a recital at Aeolian Hall on Friday evening, December 6, when his program will contain old airs by Gluck and de Luca, modern American songs by Marion Bauer, MacDowell, F. Morris Class, Ward-Stephens, Henry Holden Huss, Arthur Edward Stahlschmidt, A. Walter Kramer and two works of his own composition. There will also be a French group by de Fontenailles, Debussy and Busser and German songs by Schubert, Brahms, Strauss and Fritz Jurgens.

#### Program for Fraternal Association of Musicians

At the meeting of the Fraternal Association of Musicians on Thursday evening, November 5, in New York, the musical program was given by Grace Elliott, pianist; Mrs. Lillian Birmingham, contralto; George Carré, tenor, and Claude Rossignol, violinist. Miss Elliott, who is a pupil of Homer N. Bartlett, won much praise for her playing of Beethoven's "Rondo à Capriccio," the Chopin Berceuse and Etude, op. 10, No. 4, and Mr. Bartlett's "Aeolian Murmuring" and "Gavotte Concertante." She proved to be a pianist of much promise and played with temperament and fine dexterity. Mr. Carré sang songs by Protheroe, Reichardt, Bartlett; Mrs. Birmingham numbers by Dorothy Crawford, Strauss and Debussy. Mr. Rossignol's offerings were compositions by Wieniawski, Leonard and Mendelssohn.

#### Tenor and Violinist Join in Boston Recital

BOSTON, Nov. 16.—Roland W. Hayes, tenor, assisted by Wesley Howard, violinist, and Ruth Yeo and Charles J. Harris, accompanists, appeared in recital this evening in Steinert Hall. Mr. Hayes sang songs and arias by Jensen, Burleigh, Haile, Wagner, Puccini, Brogi, Gilberté and Hebron. He has a voice of rare sweetness and appeal and sings with feeling and with clear pronunciation. He has advanced in interpretation of late seasons. Mr. Howard, the violinist, has a warm and expressive tone, was well prepared for his performances, and added much to the artistic pleasure of the evening. Mr. Hayes excelled in such songs as the "Almona" and "Ahmed's Farewell" of Burleigh and Hebron's setting of Dunbar's "Good Night Song," as also the song of Jensen, "Murmuring Zephyrs."

#### MacDowell Club to Give Reception for Fremstad

One thousand invitations have been issued by the New York MacDowell Club for a reception to Mme. Olive Fremstad at the club house, No. 108 West Fifty-fifth street, for from 4 to 7 P. M. on December 8. Mr. and Mrs. Frederick A. Stokes, the former as president of the club, and Mr. and Mrs. John W. Alexander will assist Mme. Fremstad in the receiving line.

## ALBERTA CARINA TO SING IN AMERICA THIS SEASON

American Girl Who Achieved Success in Opera Abroad Arrives for Concert Work

Alberta Carina, who has been singing in opera for the last eight years, and has achieved marked success in France, Belgium and Germany, has returned to



Alberta Carina, Young American Operatic Soprano

America and will appear in concerts this season. She made her first appearance in France, on which occasion her singing elicited critical praise. Not many Americans had been accorded the honor of singing on the French stage, owing to the difficulties of the French diction, which, however, Miss Carina, on account of her unusual talent as a linguist, mastered to such a degree of perfection that one of the leading French critics exclaimed: "Who would have thought Alberta Carina to have been an American, hearing her pronounce our French so beautifully."

It was in Paris that Hans Gregor, now director of the Vienna Royal Opera House, heard Alberta Carina. He was so much attracted by her voice and her stage talent that he had her sign at once a three years' contract for the Komische Oper in Berlin, to create the roles of *Lakmé*, *Manon*, etc., in their first German production. Mr. Gregor predicted an unusual stage career for this talented young artist.

Besides her rare vocal quality and temperament, Miss Carina is a thorough musician as she was formerly an excellent violinist, and, according to various critics, she combines with her artistic abilities poetic feeling. She has also been credited with being an excellent actress with strong dramatic power, and interpretations distinguished by intelligence and individuality. Her *Manon*, *Mimi*, *Suzanne*, *Violetta* and *Butterfly* were highly commended.

Miss Carina has been equally successful on the concert platform, and her appearances in Paris, Brussels, Berlin and Munich have been highly commented upon in those cities.

## ANNA CASE

Scores Another Great Success, This Time At CORNELL UNIVERSITY

#### Miss Case, Metropolitan Opera Company Soprano, Charms All by Her Personality and Wonderful Voice

Miss Case has most charming stage appearance, a beautiful full and rich soprano voice, and sings with such splendid interpretation and personal enthusiasm that the audience cannot resist, and is at once in sympathy with the singer.

The first group on the program was characterized for the sheer musical beauty of the compositions, songs by Chopin and Kjerulf seldom being heard on a concert program.

#### E Flat Remarkable

In the aria, "Ah fors e Lui," from "La Traviata," the singing of Miss Case was expressive, dainty and dramatic. The trills and runs

were executed with wonderful flexibility of voice and splendid legato effects both in low and high range, and the purity and sweetness of the voice when singing the high E flat was most remarkable.

The interpretation by Miss Case of "Thy Hidden Gems Are Rich Beyond All Measure," by N. Rimsky-Korsakov, was quite different from that recently heard here, but as in the case of the former concert, it proved one of the most popular songs of the program, and Miss Case was compelled to repeat the entire song.

In the last number, the aria from "Louise," Miss Case was very brilliant and showed great power of voice control and the ability to produce rich mellow tones in a middle register.—*Journal*, Ithaca, N. Y., Nov. 11, 1914.

For Concerts Address: FRED O. RENARD, 216 W. 70th St., New York, N. Y.

## Jacques Urlus To Make America His Home Until War Is Ended

"I PLAN to make America my home until the end of the war," said Jacques Urlus, the distinguished tenor of the Metropolitan Opera House, during an interview with the MUSICAL



### THE CALL FROM OUT OF TOWN

for The Philadelphia Orchestra has never been so widespread as this year, and several offers for the orchestra to visit different cities have had to be declined.

Two new cities never before visited by the orchestra will be included this year in the tour from November 30 to December 8: Indianapolis and Buffalo. The other cities to be visited will include Detroit, Cleveland, Ann Arbor, Akron, Oberlin and Erie.

Aside from the excellence of the orchestra itself, which makes it so desirable, is the confidence implied in the rule of the Association that the orchestra never appears, no matter how small may be the town visited, except with its full contingent of 85 men. The name "The Philadelphia Orchestra" may never be used except at concerts of the entire orchestra and where it is under the conductorship of Leopold Stokowski.

THE PHILADELPHIA  
ORCHESTRA ASSOCIATION  
PHILADELPHIA

AMERICA representative one day last week. "It is my opinion that this war will be very long drawn out, and in the meantime America is an excellent place in which to live. I like this country, and the only reason I have hurried back to Europe each year at the close of the opera season was because of pressing engagements on the other side. This season I may make a concert tour in America after my engagement at the Metropolitan is finished."

Mr. Urlus is accompanied this season by his wife and three young sons. They have closed their homes in Leipsic and Noordwyk aan Zee, Holland, and have taken a beautiful apartment on Riverside Drive. Mr. Urlus was born in Holland and has lived a considerable part of his life in Germany. He always goes to Noordwyk for the Summer, and he was there when the war broke out.

In October Mr. Urlus sang in opera in Leipsic, where performances of "Otello," "Trovatore," "Tosca," "Tristan" and "Tannhäuser" were given. Mr. Urlus says that he doubts whether the Leipsic opera house will remain open during the entire Winter. He sang in concert in Leipsic for the benefit of the Red Cross and joined the other Metropolitan artists in Naples October 15 to sail for America. This was the first time Mr. Urlus had visited Rome or any of the cities in Southern Italy, and he was most enthusiastic regarding their beauty. During the present Metropolitan season Mr. Urlus will sing in two operas in which he has not been previously heard in this country, "Rheingold" and Weber's "Euryanthe." He will also sing in the rôles which have made him so popular in past seasons.

### MILDRED DILLING'S SEASON

#### Young Harpist Appears Successfully in New York and the West

Mildred Dilling, the harpist, immediately upon her return from a Summer abroad, went on an extensive tour throughout the Middle West, where she met with much success at each appearance. She has now returned to New York and has resumed her solo work at the Central Presbyterian Church for the Winter. Her last Western recital, at which she achieved a signal success, was given in conjunction with her sister Charlene Dilling, violinist, and Rachel Hamilton, soprano, at Indianapolis, Ind.

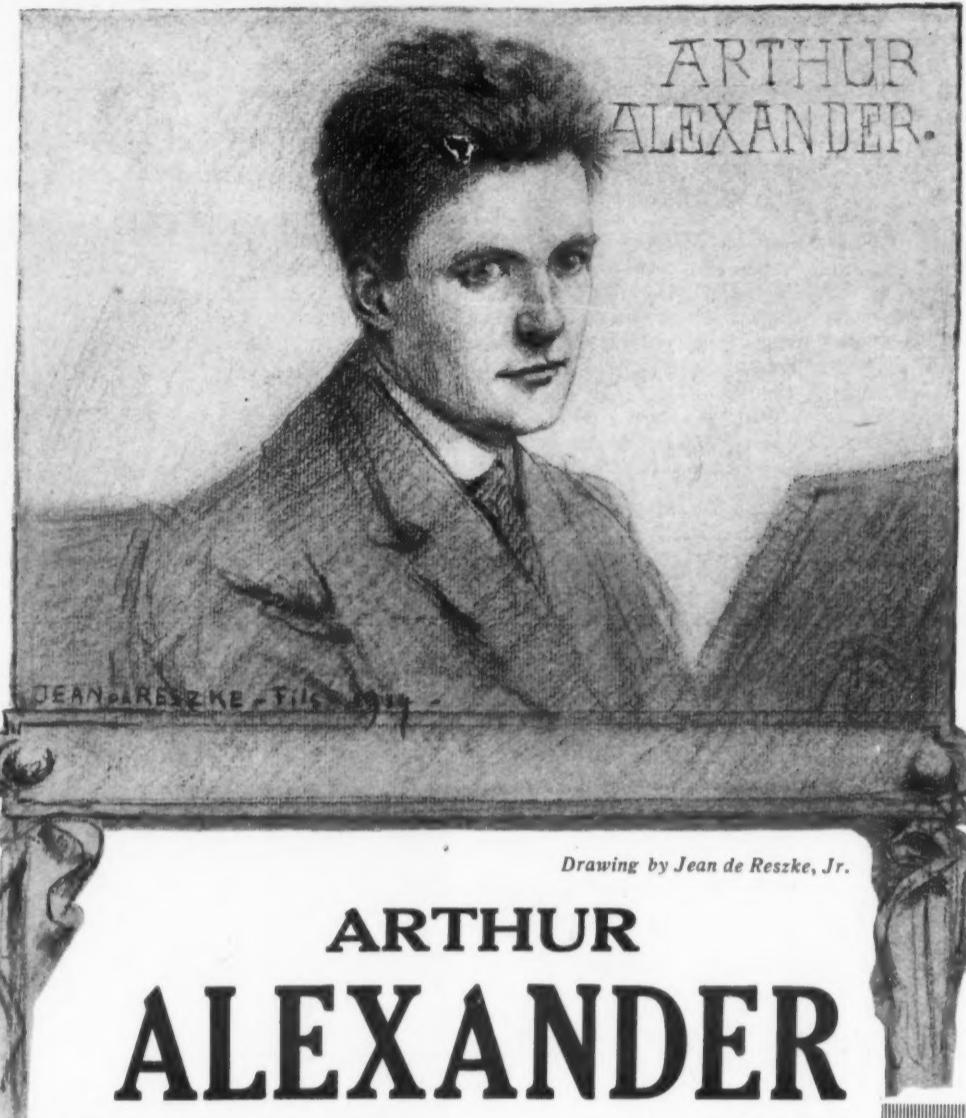
The program was arranged in an interesting manner, the first group consisting of transcription for the harp of old classics, by H. Renié, Miss Dilling's former teacher, followed by a short group of violin solos. The third group

consisted of five of Weckerlin's Bergerettes in costume with harp accompaniment. Next came a group of harp and violin duets, and the novel program was closed with another group of harp solos by Miss Dilling.

The young harpist is to have an active season, and many engagements have already been closed for her. Miss Dilling gave a recital on November 13 in New York before the Women's University Club, and on November 20 is one of the participating artists at the Warford concert course in Morristown, N. J.

Heinrich Gebhard, the noted pianist of Boston, has been re-engaged to play before the Chromatic Club of Buffalo, N. Y. Mr. Gebhard's recital in Boston, will occur on December 9 in Jordan Hall.

Arthur Whiting, the American composer, was elected a vice-president of the National Institute of Arts and Letters, at a meeting held last week in the University Club. William J. Henderson, music critic of the New York Sun, was admitted to membership in the Department of Letters.



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## Emmy Destinn Decides to Become an American Citizen

**Metropolitan Soprano Now Full-fledged New York Householder — Her Gratitude Over Being Back Increased in Proportion to Her Troubles in Reaching Here from Her Home in Bohemia, where Gilly is Held Prisoner of War**

EMMY DESTINN is to-day a full-fledged householder, having graduated from the ranks of apartment dwellers as one of the consequences of war. Uncertain as to the time when she can safely return to Europe, she has determined to install herself as commodiously as possible in New York, and so is the proud mistress of a large house at Seventy-second street and Riverside Drive. The parlor contains two pianos and could, at need, accommodate five more, and to this handsome dwelling Mme. Destinn has transported much of her unique furniture, which she collected abroad and which adorned her chateau in Bohemia. The eminent Metropolitan soprano has leased the place for two years.

Moreover, Mme. Destinn proposes at once to become an American citizen. To this she made up her mind when the war confronted her with all sorts of difficulties in leaving Austria. In her opinion every member of the Metropolitan Company should do the same thing.

Her gratitude over being back is very real, very sincere. "It seems almost unbelievable that we all have a place of safety and that we can sing as usual, undisturbed by the tumult," she exclaimed a few days after her arrival. "The Summer has been one of weariness and great strain. I was in London at the time the Archduke was killed, and though little was heard about the possible consequences for some weeks afterward, I, as a Bohemian, knew that they would be very grave and that terrible things were brewing. Furthermore, I could read much between the lines in French newspapers. I abandoned the idea of further engagements after the London season and reached Berlin the very day war was declared.

"Soon thereafter I went to my Bohemian estate. Mr. Gilly was also there. In due time a telegram from Mr. Gatti reached me to join the gathering Metropolitan forces in Italy. But that was no easy feat. There was endless red tape involved in obtaining permission to leave the country. Eventually I succeeded, but when I attempted to obtain similar leave for Mr. Gilly I was unsuccessful. He, on his part, was soon obliged to resign himself to remain a prisoner on my estate. But though he is detained there he is not made to undergo hardships. He can hunt and fish and is not molested in any way.

"It took three weeks to reach Naples from Vienna, and the trip was exhausting. Three cats and four maids accompanied me. When we were on the point of embarking, objections were made to the departure of my four servants. But I persuaded the officials that they were members of the German chorus—two dramatic, one lyric and one coloratura



Emmy Destinn, Soprano of the Metropolitan Opera Company

soprano. No tests were made and the four succeeded in sailing.

"Except for *Leonora* in the 'Trovatore' revival I shall sing no new rôles



Dinh Gilly, the Metropolitan Opera Baritone and his lawyer. The picture was taken on Mme. Destinn's Estate in Bohemia, and Mme. Destinn herself was the photographer

this year. But I shall be more than happy to sing old ones. It is difficult to

express how much the Metropolitan means to us artists in a time like this and how great a significance the mere idea of America assumes. Next season I shall undertake a long concert tour from coast to coast in place of the one with Mr. Gilly this season, which we were compelled to abandon."

Mme. Destinn is strictly neutral—that is, to all outward appearances. She has, none the less, very definite ideas and feelings about the war. But she will calmly keep them to herself until the war ends. Then whosoever wishes to dispute with her may do so to his heart's content—but not until then. H. F. P.

### MRS. SHEPARD DEPARTS

**Milwaukee Impresario Cancels Her Engagements for the Season**

MILWAUKEE, Nov. 8.—The concert to have been given at the Pabst Theater Sunday afternoon by Efrem Zimbalist, Russian violinist, did not take place. Mrs. Clara Bowen Shepard, under whose direction Mr. Zimbalist was to have appeared, cancelled the engagement, with all other concerts she had scheduled for this season, in order that she might rest and live with her daughter, Anne, who will go to New York to study under Mme. Sembrich.

Through ten years of continuous activities as an impresario, Mrs. Shepard has become one of the best known figures in musical Wisconsin. Under her direction the foremost artists on the concert stage have appeared here and throughout the State, and a notably successful season of opera by the Chicago company was conducted under her management.

At a benefit concert given last season to aid Miss Shepard's studies, Jean Gerardi, cellist, and Leopold Godowsky, pianist, donated their services, and more than \$1,000 was realized. J. E. M.

### FOURTH PEABODY RECITAL

**Big Audience for Interesting Program of Ossip Gabrilowitsch**

BALTIMORE, Nov. 13.—Ossip Gabrilowitsch, the eminent Russian pianist, was the artist at the fourth Peabody recital this afternoon. His playing was surpassingly beautiful and was listened to with great pleasure by one of the largest audiences which have thus far assembled this season at these recitals.

Mr. Gabrilowitsch gave the Variations Serieuses of Mendelssohn and the Beethoven Sonata, op. 81, in E Flat, dignified and impressive interpretations. Charming tone effects were made in the group of twelve Preludes, op. 28, of Chopin, which were poetically presented. A grotesque novelty by Tscherepnine, a graceful number by Sapellnikoff and the brilliant Etude in G Flat Major of Moszkowski were played with the utmost skill and dazzling brilliance. As an extra number the artist played the Gluck-Brahms Gavotte from "Alceste."

F. C. B.

### BANGOR ORCHESTRA'S THRONG

**Record Breaking Crowd for First Young People's Concert**

BANGOR, ME., Nov. 12.—The Bangor Symphony Orchestra under the baton of Horace M. Pullen opened its series of young people's symphony concerts in the City Hall yesterday afternoon before a record breaking audience.

Rossini's Overture to "Semiramide" was played excellently, especially the *Allegro*. By far the best thing done on the program was Grieg's "Erotik" for string orchestra, which was well received. Other numbers consisted of the Allegro con Grazia from Tschaikovsky's Sixth Symphony, Raff's March from "Lenore," Karganoff's "Minuet all 'antico,'" Friml's Melody and Ludwig Schytte's Norwegian Suite.

J. L. B.

**Renaud's Bravery Earns Him Promotion in French Army**

Maurice Renaud, the baritone, has been promoted to corporal in the French army, according to a Paris cable to the *New York American*. Renaud, who is serving at Verdun, has been in dozens of engagements, and the story is that he was singled out for promotion because he disdainfully refused to lie on the ground under fire. "I am too stout to lie on the ground," he said. "Therefore, the Colonel made me a standard bearer."

### M. Elfert Florio in New York Concert

M. Elfert Florio, tenor, was soloist on Sunday evening at the Hotel Astor in a concert for the benefit of the Young Folks League of the Hebrew Infant Asylum. He sang the "Winterstürme" aria from *Walküre* and "O, Paradiso" from "L'Africaine." He was repeatedly recalled and sang additional numbers.

## FRANK GITTELSON GIVES PHILADELPHIA RECITAL

**Violinist Adds to the Favorable Impression Which He Made in Début with the Stokowski Orchestra**

PHILADELPHIA, Nov. 10.—Frank Gittelsohn, the young American violinist, who made his début here with the Philadelphia Orchestra at the concerts of October 30 and 31, with pronounced success, won added and enthusiastic approval at a recital which he gave before a large audience in the Academy of Music last evening, with the assistance of Ellis Clark Hammann, as accompanist.

Except for the Bach Chaconne, for violin alone, the program was made up of comparatively unfamiliar compositions, there being the element of novelty in both the Nardini Concerto in E Minor and that of d'Ambrosio in B Minor, both of which were played with grace and elegance of style. The purity and sweetness of the violinist's tone were again present, but with an increase of volume over that which was heard when he appeared with the orchestra. Technically, Gittelsohn seems able to overcome all difficulties with ease. The test of the Bach Chaconne was efficiently met, the fact that this must be exceedingly well played to be enjoyed and that Gittelsohn made it more than acceptable, speaking for itself. An inclination to force the tone, sacrificing quality to mere volume, was noticeable at times, ambition occasionally overcoming discretion, but, on the whole, the young artist shows the result of his excellent training and the promptings of a truly musical nature.

An important factor in the success of the recital was the work of Ellis Clark Hammann at the piano. A. L. T.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

**H**ATS off, gentlemen; a genius!" said Schumann in his "New Paths," when he introduced the young Brahms to the musical world. And "Hats off!" said Reinhard Werrenrath last year at his New York recital in presenting a new song, "Witch Woman," by Deems Taylor, a young American composer.

Mr. Werrenrath sang this song in his recitals all last season with distinguished success. But Mr. Taylor had been working on larger things, and the first of these came to a hearing last Spring when Mr. Werrenrath, who conducts the University Heights Choral Society, produced his "Chambered Nautilus" for mixed chorus and orchestra. The other, a setting of Alfred Noyes's "The Highwayman," was brought out at the MacDowell Festival at Peterboro, N. H., in August last.

The Oliver Ditson Company has once more shown itself to be awake to the best in native music in its publication of both of these works. As the MacDowell Choral Club of Peterboro is a female chorus, "The Highwayman" was naturally written for women's voices. It contains a solo part for baritone which was sung at Peterboro by Mr. Werrenrath. The composer attended the performance and, realizing that the character of the poem would be better delineated were the choral writing set for mixed voices, rescored it on his return to New York. The Ditson press has brought the work out in the two editions, the one for mixed voices, the other for women's voices.

It is difficult to convey the perfect nature of Mr. Taylor's work. He has not merely excelled in spots, here and there, in setting this Noyes poem to music. He has made every inflection of the gifted British poet's lines his own and he has transferred their meaning into music in a completely successful way. Some will praise the fine sensuous love melody, as-

"THE HIGHWAYMAN." Cantata for Chorus of Mixed Voices with Piano Accompaniment. Cantata for Three-Part Chorus of Women's Voices with Piano Accompaniment. By Deems Taylor, op. 8. Price 75 cents. "THE CHAMBERED NAUTILUS." Cantata for Chorus of Mixed Voices with Piano and Organ Accompaniment. By Deems Taylor, op. 7. Price 50 cents. Published by the Oliver Ditson Company, Boston, Mass.

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sociated with the landlord's daughter, some the ingenious manner in which the composer has set the line, "Watch for me by moonlight," which is used so significantly toward the end of the poem, while others again will admire the employment of the old tune, "The British Grenadiers," in the second half of the cantata. Perhaps the biggest moments in the work, however, are the prelude to the second part and the passage marked *Grave* in 6/4 time, just preceding the final *Andante* in F sharp minor. In this *Grave*, but twelve measures long, Mr. Taylor rises to a climax, fraught with an ecstasy of sadness, of which neither Tschaikowsky nor Wagner would have been ashamed.

Mr. Taylor's orchestral score is a rarely fashioned piece of writing. He handles his orchestra with a skill that few veteran composers ever attain. He has a sense of coloring that lifts his writing to a high plane. Never once in the score is there writing contrived merely for the purpose of impressing those who believe in *Augenmusik*. In performances of the work with orchestra, this finely plastic score will always be singled out for particular commendation.

The "Chambered Nautilus" is the best setting of the Oliver Wendell Holmes poem which has been seen by the present writer. If Mr. Taylor has reflected the meaning of the Noyes verses in "The Highwayman" he has surely won laurels also in the classic lines of one of America's pioneer *litterateurs*. The work is set for chorus of mixed voices (freely subdivided when the occasion calls for it), organ and orchestra. The reduction, as published, is with accompaniment of piano and organ, and in this form was produced by Mr. Werrenrath with his chorus last Spring.

There is a strong modern note here, slightly suggestive of the modern Frenchmen at times, but never without reason. It is this that makes Mr. Taylor's work so significant. He does not strive to be modern, he does not twist and turn to avoid the obvious. And he has proved his bigness and his vision by turning to plain diatonic for the *finale*, when the words "Build Thee More Stately Mansions, O My Soul" are reached. He has felt that here nothing but solid, square-cut harmonies would convey the meaning of his text and he has written them in a masterly fashion.

Deems Taylor is still but a name to the musical world. It is the name of a man just this side of thirty who has published but three works. All three are so distinguished, however, and the ideas revealed in them so out of the ordinary as to make one feel that he is one of the coming men in American music. In the "Highwayman" he has treated the dramatic moments with a deftness that is bewildering. Is it hoping too much to suppose then that he may give us a great music-drama some time during his career?

\* \* \*

THE name of Henri Duparc must always be remembered when the serious French art-song is spoken of. While French composers are working for an ever freer harmonic scheme, strongly influenced by the innovations of Debussy, though they deny it to the last, the songs of a man who wrote from the early sixties until he closed his creative work in 1885 stand a living message to the

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world. Duparc is still alive. Troubled by an affliction which made him retire nearly twenty years ago he lives in Switzerland, an old man, but not "unhonored and unsung." For even those singers who do not understand the message of his finest songs, those in which subtlety follows subtlety, sing his beautiful, though hardly *triste* "Chanson Triste."

The Boston Music Company has issued in its special edition an album of six of his songs, "L'Invitation au Voyage," "Soupir," "Extase," "Lamento," "Le Manoir de Rosemonde," "Chanson Triste."† In making English versions of the songs, Bliss Carman, whose position in the front rank of American contemporary poets cannot be denied, has hardly covered himself with glory. Such French poets as Baudelaire, Prudhomme, Gautier and Lahor do not translate readily. It is a task to translate them at all; but when one is obliged to put them into English to music already composed by a master the operation becomes more difficult.

As for the songs one can only record that they are among the finest France has ever given to the world. M. Duparc's harmonies still exert their magic. His "L'Invitation au Voyage," one of the loveliest of all modern songs, is as much a masterpiece to-day as it was the day it was written, and that was far back in 1871. "Extase," with its richly colored background, its almost waving harmonies, if the expression be permitted, with a suggestion of Wagner here and there, is superb. So too the "Lamento," with its elegiac note deeply sounded. These are songs for artists of the first rank. They should appear on programs far more often than they do.

The album is issued for both high and low voices.

\* \* \*

**CLAYTON F. SUMMY** advances a set of "Lithuanian Dances" arranged for the piano by Gertrude Madeira Smith.\*\* These are said to be set in the form in which they are danced by "representatives of that nationality, where they have colonized in Chicago."

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†"SIX SONGS." By Henri Duparc. With English versions by Bliss Carman. Published by the Boston Music Company, Boston, Mass. "The Boston Music Company Edition, No. 208a/b." Price 60 cents net.

\*\*"LITHUANIAN DANCES." Music Arranged by Gertrude Madeira Smith. Price 50 cents. "ON THE ROAD TO TUNELAND." A Set of Easy Studies for the Piano. By Bessie Williams Sherman. Price 75 cents. Published by the Clayton F. Summy Co., Chicago.

to dance them by Helen Rich Shipp. A little book that teachers who concern themselves with beginners will admire is "On the Road to Tuneland," by Bessie Williams Sherman. The pieces chosen are thoroughly musical and show a good knowledge of pedagogical requirements. A. W. K.

\* \* \*

**T**HE Oliver Ditson Company's new publications include a goodly number of interesting teaching pieces for the piano.§ The variety ranges from Grade I-II to V. In the easier grades are M. P. Alexander's "Flora's Waltz," Streabog's "Shower of Roses" and Louis Retter's "Joys of Youth." More difficult of execution are Carl Wilhelm Kern's compositions, among which are "Spring Dance," "Tarantella" and "Valse Lyrique." A Valse in A Flat, by Auguste Durand, is an effective and not very difficult number. Several pieces, by Arnoldo Sartorio, which appear in this output, are "Caprice Brillante," "A Propos" (Intermezzo), "Marcietta," "Little Coquette," "Valse de Concert" and "March of the Bersagliere." These latter range in difficulty from Grade III to Grade V.

Francis J. Lapitino, formerly harpist with the Hammerstein Opera Company and Philadelphia Symphony Orchestra, has written a Valse Impromptu for his instrument. This is included in the Ditson publications. The work demands a seasoned performer; it is undistinguished in substance, however.

The superb Italian Concerto of Bach has been edited by Ebenezer Prout, the veteran English theorist, who has done his work thoughtfully with noteworthy results. Evidently this has been a labor of love for Dr. Prout. The printing is clear and free from *errata* and the edition in general is attractive. B. R.

\* \* \*

**"SEA MARGE"** is the title of Cyril Scott's latest piano composition published by Elkin & Company, in London.\*\* Though there seems to be less to admire in this piece than in anything of Mr. Scott's which we have seen in some time, it may be that it will reveal itself more favorably in years to come. In it Mr. Scott seems to have forsaken his usual style. He has interested himself in some particularly ugly and unbeautiful harmonic effects and made them stand out by repeating them a number of times.

A. W. K.

§NEW TEACHING PIECES FOR THE PIANO. "VALSE IMPROMPTU" For Harp Solo. By Francis J. Lapitino. Price 50 cents. "ITALIAN CONCERTO." By J. S. Bach. Edited by Ebenezer Prout. Price 75 cents. Published by the Oliver Ditson Company, Boston, Mass.

\*\*\*"SEA MARGE." For the Piano. By Cyril Scott. Published by Elkin & Co., Ltd., London. G. Ricordi & Co., New York. Price 60 cents.

Xaver Scharwenka recently played his two piano concertos in Berlin with Ferruccio Busoni conducting.

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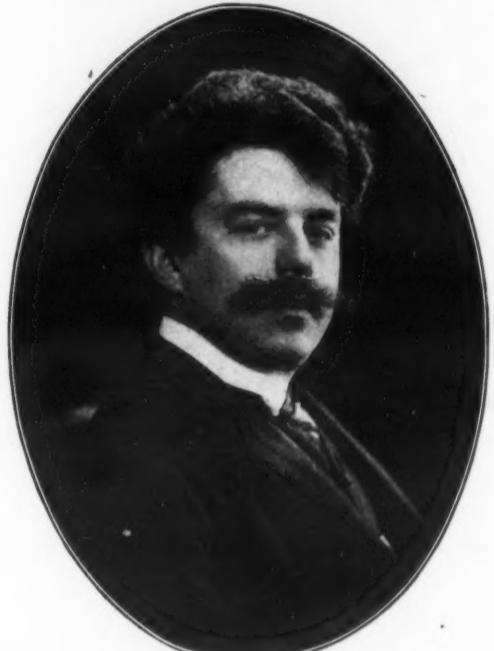
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## OPENING COLUMBUS SYMPHONY CONCERT

Cincinnati Orchestra, Cincinnati Soloist and Cincinnati Composer on the Program

COLUMBUS, O., Nov. 18.—The Cincinnati Symphony Orchestra, under the direction of Dr. Ernst Kunwald, gave the first orchestral concert of the Columbus season last night in Memorial Hall, this being the second concert in the Women's Music Club series. Nearly 3,000 persons listened to a program of genuine beauty.

The symphony was the "Eroica" of



Marcian Thalberg, Pianist

Beethoven, and it was nobly performed. The preparatory lecture given the previous night by Arnold J. Gantvoort, of Cincinnati, had aroused keen interest in the work. The orchestra was in fine form.

Following Grieg's Romance and Variations which opened the program, the "Interludes," by Tirindelli, served to introduce a Cincinnati composer in a delightful way. Some of Mr. Tirindelli's songs were already familiar to Columbus music lovers. The new work is extremely refined and wrought with exquisite finish.

Marcian Thalberg, the Swiss pianist, who played the G Minor Saint-Saëns Concerto, was not only heard for the first time in Columbus on this occasion, but for the first time in America with orchestra. Mr. Thalberg proved to be a most satisfying artist. His pianistic equipment is of the best, combining fine style, singing tone and authority in every detail. He achieved a real triumph in the concerto, responding to an enthusiastic call for an encore by playing Rubinstein's "Barcarolle."

Mr. Thalberg, who is now on the faculty of the Cincinnati Conservatory of Music, is a great acquisition to the ranks of artist pianists in America, his art appealing to those who enjoy sane, and scholarly, as well as extremely brilliant performances.

ELLA MAY SMITH.

Bauer-Alexander Concert in Morristown, N. J.

Harold Bauer and Mme. Hudson-Alexander gave a concert at Morristown, N. J., on November 13, under the auspices of the Warford School of Music. A well-filled house and much enthusiasm marked this second concert of the artist course series. Mr. Bauer was in fine form and gave of his best, while Mme. Alexander's

voice captivated her hearers. Both performers gave encores, Mme. Alexander singing a song written especially for and dedicated to her by Mr. Warford. Mr. Alexander furnished sympathetic accompaniments to the songs.

### CONCERT OF JEWISH MUSIC

Cantor Steinberg Heads Unique Program Given in Boston

BOSTON, Nov. 16.—A concert of unusual interest was given last night in Symphony Hall by Bernhard Steinberg, cantor of the Temple Beth-El, New York. Cantor Steinberg, with the support of a choir of twelve voices, directed by Henry L. Gideon, of the Temple Israel, Boston, Carl Webster, the cellist, and other soloists, gave a program of Jewish liturgical music, dating from ancient days to the present. Principal among the supporting singers were Bertha Cushing Child, contralto; Edith Lougee Marshall, soprano; David A. Tobey, bass, and Raymond Simonds, tenor. Beatrice Haskell was the accompanist.

With the choir Cantor Steinberg sang Jewish music, including the "Hashkiveinu," from music for the Sabbath eve service composed by Dunayevsky; the "Unesane Tokei" from Cantor Steinberg's music for the New Year service, and the "Kol Nidrei," arranged for baritone, cello solo, and choir, and very impressive in this arrangement. Mr. Gideon opened the program by a brilliant performance of the scherzo from Guilmant's Fifth Organ Sonata, and under his direction the choir sang three characteristic Jewish folk-songs, harmonized by himself—a "School Song," a Lullaby, and a chant, "The Uninvited Guests." Mr. Webster performed agreeably as a soloist.

The unconventional, rhapsodic character of the choral music, its curious melodic intervals and the singular harmonies which they suggested to Mr. Gideon, and the characteristic performances, made the concert a unique affair, and gave much pleasure to the audience.

### GRACE HOFFMAN'S RECITALS

Soprano Wins Praise in New York and Schenectady Programs

Grace Hoffman, the soprano, has returned to New York after a successful series of recitals and concerts under the management of L. M. Ruben. During the Summer season she accompanied Sousa and His Band as soprano soloist and scored successes everywhere. She appeared recently at one of the New York City public concerts, together with soloists of the Metropolitan Opera Company.

Miss Hoffman received much praise for her appearance before the Woman's Club at the Union College Chapel, Schenectady, N. Y., on November 9, assisted by Elsie Baker, accompanist. Her program included of lieder and chanson groups, "Depuis le jour" from "Louise" and Gottfried Federlein's "One Day," sung for the first time. Comment was made especially upon the singer's dramatic power.

Harold Bauer and Cecil Fanning in Syracuse Recitals

SYRACUSE, N. Y., Nov. 13.—Although Harold Bauer has played on numerous occasions in this city he has rarely been more cordially received than last evening when he gave a piano recital under the auspices of the Morning Musicals. The large audience applauded all the artist's numbers zealously. Mr. Bauer will appear in Syracuse with the New York Philharmonic Orchestra in February, under the local management of

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Kathleen King, supported by the Morning Musicals.

Cecil Fanning, baritone, with H. B. Turpin at the piano, gave an interesting recital at the First Baptist Church, under the auspices of the Men's Federation, before a fair-sized audience on November 5. Mr. Fanning was warmly applauded.

L. V. K.

Diversified Music in Greensboro, N. C.

GREENSBORO, N. C., Nov. 8.—Recent musical events in this city have included an organ recital by George Scott-Hunter, organ instructor of the State Normal College, assisted by Katherine Severson, soprano; a program at the Euterpe Club reception, enlisting the services of Mrs. Wade R. Brown, Miss Severson, Walton Smith, Robert Ray, Mrs. Albright and Mrs. Gaskins; the concert at the West Market Street Church under Mortimer Browning, organist, with Helen Forester, contralto, as soloist, and a lyceum concert by the Weatherwax Quartet.

George Hamlin as Recitalist and Coach

George Hamlin, the eminent tenor, who has this season made his headquarters at the Hotel Marie Antoinette, New York, will devote a limited part of his time to coaching advanced singers, when his concert engagements permit. He will give his first New York recital of the season at Aeolian Hall on the afternoon of December 9, with Richard Hageman at the piano.

### McCORMACK OPENS SERIES

Overflow for First Steinert Concert in Providence—Sousa Programs

PROVIDENCE, Nov. 12.—Before an audience that completely filled the auditorium of Infantry Hall and also the large stage, with hardly room enough for the artists to stand, John McCormack, tenor, assisted by Donald McBeath, violinist, and Edwin Schneider, accompanist, auspiciously opened the series of four Steinert concerts on Tuesday evening.

Mr. McCormack sang "Ah, Moon of My Delight," from Lehmann's "In a Persian Garden," with especial beauty of tune and fine musicianly interpretation. He also sang three groups of songs of a varied nature, as well as several of the McCormack encore favorites. Mr. McBeath played several solos with beauty of tone and clear technic, and Mr. Schneider was an able accompanist.

Two concerts by Sousa's Band were given on Wednesday in Infantry Hall before large and appreciative audiences. Nearly every number was supplemented by an encore. The concerts were given under the direction of the Carrie Hancock Bible class of the Trinity Union Church, the proceeds of which are to be devoted to the Sunday school building fund. The applauded soloists were Virginia Root, soprano; Margel Gluck, violinist, and Herbert Clarke, cornetist.

G. F. H.

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## DES MOINES CONCERTS OF EARLY SEASON WEIGHTED WITH INTEREST

Schumann-Heink's Introductory Recital Followed by Numerous Other Events of Importance—Anna Case in Benefit Performance for Veteran Music Manager of the City—Recitals by Mme. Matzenauer and Mr. and Mrs. John W. Nichols—Newly Organized Orchestra Gives Emphatic Proof of Its Worth

DES MOINES, IA., Nov. 14.—The Des Moines musical season was opened in October by Mme. Schumann-Heink, who sang to an audience of large proportions in the Coliseum. The great contralto was in splendid voice and her usual radiant mood. On the program with her was Edward McNamara, baritone, whose numbers found favor. Mrs. Kathryn Hoffman, as accompanist, fully sustained her splendid reputation.

An October event of unusual interest was the testimonial concert for Dr. M. L. Bartlett, promoter of musical activities in Des Moines for more than thirty years. Since last Summer this grand old music patriot has been confined to his home, and is consequently unable to carry on his annual concert course. His hosts of friends accordingly arranged this concert to relieve him of the responsibility of the course.

Anna Case, the brilliant American soprano, was chosen to give the program, and her success with the Des Moines public was immediate and telling. Rarely has a concert audience been so enthusiastic. Miss Case is good to look upon and her voice is of wondrous purity, supported by a technique of the highest order. Charles Gilbert Spross, the composer-pianist, proved one of the most satisfactory accompanists heard here in years. The concert netted a large sum.

The George Frederick Ogden concert series was opened in October by Mme.

Margarete Matzenauer, who had not previously been heard in Des Moines. Much was expected of her and much was vouchsafed. The audience was charmed with her glorious voice. From the opening notes of "Dich, theure Halle" from "Tannhäuser" to the end of the program, Mme. Matzenauer held her listeners enraptured, and at the conclusion the applause was deafening.

Maud Powell, violinist, and Jenny Dufau, coloratura soprano, have been engaged for the second of Mr. Ogden's concerts, on December 3.

Appearing on the Drake University Conservatory course for its students, November 12, were Mr. and Mrs. John W. Nichols, who presented a splendid program with most gratifying artistic finish. Mr. Nichols was a Des Moines boy, and consequently his local recitals always have a particular interest. It was evident at this time, however, that the applause was given to John Nichols, the splendid artist, regardless of the local claim upon him. Mrs. Nichols is a pianist of thorough musicianship. Dean Holmes Cowper, of the Conservatory of Music, has announced a recital by Arthur Shattuck as another number on his list.

### The Orchestra's Début

The initial program of the newly organized Des Moines Orchestra, given in the auditorium Sunday afternoon, November 1, proved a revelation even to the most ardent supporters of the cause and went down in local history as "one of the greatest things that have happened to Des Moines in years." Twenty-seven

men, under the able direction of Gustav Schoettle, gave a program, including the "Tannhäuser" March, selections from "Faust," Von Suppe's overture, "Light Cavalry," a Strauss waltz, and two Hungarian Dances of Brahms. The assisting soloist was Marta Cunningham, of London, who sang the "Jewel Song" from "Faust" and a group of solos with piano accompaniment.

The orchestra showed splendid balance, played with good ensemble, and gave promise of many interesting Sunday afternoons in store for the local public. No attempt will be made to play a symphony during the initial season, the programs being confined to overtures, operatic numbers and such other music as will interest the mixed audiences at each appearance. The prices charged are ten, twenty-five and fifty cents. A sufficient guarantee fund has been obtained to offset any loss at this scale of prices.

Martha Cunningham is at work on a benefit concert for the Belgian relief fund. The Women's Club will present the Philharmonic Chorus in "The Messiah," and the Shriners are in the field with a week of opera by the San Carlos Company.

The only local artist heard thus far in concert is Paul van Katwijk, the new director of the piano-forte department at Drake University. In a program comprising the Bach-Busoni Chaconne, Schumann's Symphonic Studies and numbers by Chopin and Saint-Saëns and Godowsky arrangements, as well as two works of merit from his own pen, Mr. van Katwijk proved his thorough technique and musicianship. G. F. O.

tendance than was given. Mozart's "Jupiter" Symphony was followed by Liszt's Concerto in E Flat, in which the solo part was played by Ossip Gabrilowitsch, the pianist. Mr. Gabrilowitsch was vigorously applauded. "Molly on the Shore," arranged by Grainger, a composition frequently played by string quartets, proved intoxicating in spirit, and "Irish Songs" was hardly less compelling. Tchaikovsky's "March Slav" seemed more eloquently effective than ever. G. C. T.

Ossip Gabrilowitsch, the Russian pianist, gave a Red Cross Benefit recital on November 12 at the Hotel Chelsea, Atlantic City, N. J. He was aided by his wife, Clara Clemens, who contributed a group of songs for contralto.



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## CHICAGO SYMPHONY UNDER TORONTO BAN

**Stock Orchestra Not to Aid Vogt  
Choir Because of Germanic  
Membership**

TORONTO, CAN., Nov. 16.—Although the final plans of the Mendelssohn Choir have not been announced, it is given out as a probability that two concerts will be held during the first week of February instead of the usual five. The impossibility of having the Chicago Symphony Orchestra as the auxiliary organization this year because the latter contains musicians of German and Austrian birth has not at all dampened the ardor of the choir nor affected the thoroughness of rehearsals. If no orchestra is engaged, noted artists will be secured as soloists. No one has the slightest doubt that the Mendelssohn Choir in unaccompanied works would uphold its great reputation.

In discussing the reasons for the temporary separation from the Chicago Symphony Orchestra, the *Toronto Star* remarks: "As Dr. Vogt points out, the orchestra is largely composed of Germans and Austrians and it is obvious that neither the authorities nor the public would welcome them here at this time. Dr. Vogt also recognizes that while it may seem inconsistent to confuse Bach, Beethoven and Brahms with Nietschze, General von Kluck and the Kaiser, it is nevertheless a fact that during the war we do not find pleasure in our hours of ease in being regaled with German music."

The invitation of the directors of the Panama-Pacific Exposition at San Francisco has not been dealt with as yet. It is possible that the choir may take a trip westward next July, appearing at several Canadian cities and detouring South to the exposition. New York, Boston and Chicago have also invited the choir.

R. B.

### Alma Gluck's Popularity in Philadelphia Amply Demonstrated

PHILADELPHIA, Nov. 12.—The popularity of Alma Gluck in Philadelphia was attested last evening, when, before an audience which nearly filled the Academy of Music, she scored an emphatic success at her first individual recital in this city. Miss Gluck chose a varied assortment of short compositions, ranging from Rameau, Haydn, Handel and Mozart to Cadman, Homer and Zimbalist. The soprano's clear, bell-like voice, and the fluent manner and sympathetic style of singing which she has acquired under the teaching of Mme.

Sembrich, were greatly admired. There were twenty-one songs on her list, and of these at least half a dozen were repeated, while five extra numbers were given as encores. The accompaniments were played by Wilhelm Spoor, who, for the manner in which he gave ample support, without being once intrusive, deserves high commendation.

A. L. T.

### Helene Koelling and Horatio Connell Heard at Olean, N. Y.

Helene Koelling, soprano, gave a recital at Olean, N. Y., on November 9, with Horatio Connell, baritone. The work of both artists was enthusiastically received by an overflow audience. The concert was a delight from a purely artistic standpoint and many encores were demanded. The program comprised an air from David's "Perle de Bresil," Mozart's "Deh vieni non tardar" and "Warnung," the Saint-Saëns "Pourquoi rester Seulette," Leonvocallo's "Mimi Pinson la Biodinetta," Arensky's "The Little Fish's Song," Brown's "Hidden Violet," Brewer's "Fairy Pipers," "Some Sweet Mornings," by A. L., also two duets, "The Crucifix" by Faure and one from the "Creation" by Haydn.

### Tina Lerner Wins Hearty Welcome in Rockford, Ill.

ROCKFORD, ILL., Nov. 14.—Tina Lerner, the Russian pianist, gave the second artist concert of the Rockford Mendelssohn Club on November 12. A capacity audience heard the magnificent program. Miss Lerner was enthusiastically received and was obliged to add numerous encores.

Wilmot Goodwin, baritone; Maurice Warner, violinist, and Lee Cronican, pianist, give two recitals on the theme, "The Power of Song," on November 16 and 17, for the benefit of the Winnebago County Branch of the Humane Society.

H. F.

### Earle La Ross Plays Third Annual Recital at Pennsylvania School

Earle La Ross, the American pianist, opened his season with a recital at Perkiomen Seminary, Pennsburg, Pa. This was Mr. La Ross's third consecutive annual recital at this institution. His program was unusual. It opened with the Schumann Fantasia, op. 17, and a group of Brahms. Then followed a group of Russian pieces, by Tschaikowsky, Glazounow and Rachmaninoff. A group of Debussy and Cyril Scott followed, and four pieces by MacDowell and Mr. La Ross completed the interesting program. Mr. La Ross was recalled many times, and at the request of some in the audience played a Chopin, Nocturne, Valse and Polonaise. Mr. La Ross gives the same program at many other educational institutions during the present season.

## CHARM IN BOSTON PIANIST'S RECITAL

### Edith Thompson Completely at Home in Widely Varying Styles of Music

BOSTON, Nov. 15.—The program given by Edith Thompson, pianist, in Steinert Hall on Wednesday afternoon was of more than ordinary interest. A Gavotte by Mozart, arranged by Siloti, was followed by two charming compositions of another period, Couperin's "Les Petits Moulin à Vent" and Daquin's "Le Coucou." Beethoven's romantic Sonata, op. 27, No. 2, gained ma-

esting artist is the one who interprets the compositions which have for him a particular appeal. Miss Thompson's program, in large measure, seemed native to her. She could feel the grace and the finish of the music made by Couperin and Daquin. She played the Beethoven sonata honestly and without affectation. In the MacDowell pieces she showed her knowledge of their traditions, to use a word that is already creeping into use where MacDowell is concerned. The "Wild Jagd," redolent of Raff, is nevertheless one of the most brilliant of the virtuoso studies, and one for the performance of which Miss Thompson is well fitted.

In the last group of pieces Miss Thompson was most fortunate in Faure's Impromptu, and the rather tawdry "Seguedilla" of Albeniz. She played another composition in response to the applause. The audience was large and cordial.

O. D.

### Red Cross Concert in Bloomfield, N. J.

BLOOMFIELD, N. J., Nov. 10.—For the benefit of the Red Cross Relief Fund a concert was given at the First Presbyterian Church last evening by Dr. William C. Carl, organist; Alexander Bloch, violin; Irma Seibert, harp; Roy Williams Steele, tenor; Clifford Cairns, bass; Clara Jaeger, soprano; Janet van Auken, mezzo-soprano, and Marguerite Uhler, soprano. A splendid list of numbers was presented, Dr. Carl winning favor by his musicianly performance of pieces by Chopin, Haydn, Wood, Nevin, Bonnet and Meale, Mr. Bloch scoring in compositions by Wagner-Wilhelmi, Tor Aulin and Wieniawski. There was much enthusiasm and a plenitude of applause for all of the artists.

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Edith Thompson, Pianist

terially by its eighteenth century setting, which threw the boldness and the subjectivity of the latter work into the stronger relief.

A group of pieces by MacDowell was well chosen—the "A. D. 1620," "An Old Love Song" and "Wild Jagd," from the virtuoso studies. Chopin's Ballade in G Minor, the Preludes Nos. 3, 4, 7, 8, the A Flat Polonaise, and, for a modern group, Faure's F Minor Impromptu, Debussy's "Poissons d'Or" and Albeniz's "Seguedilla" brought the list to an end.

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## TEACHING THE CHILD TO LOVE MUSIC

Wherein Present-day Methods in the Schools Fall Short—How to Listen Is the Important Thing—The Fallacy of Trying to Begin with Technical Matters—Cultivating the Small Musical Gift

By HARRIET AYER SEYMOUR

[Author of "How to Think Music"]

In a magazine published by the Recreation and Playground Association of America the interesting announcement is made that the University of Wisconsin is ready to co-operate with any community in the State in strengthening its musical life. The university is led to this step by the conviction that the time has come for America as a nation to give more attention to the "development of the art of the people." The article goes on to say that there has been too much specialization and that people have therefore come to "hesitate to express small musical gifts" and to feel that only the specially trained should express themselves.

*Music is the universal language; it is a means of communication far more potent than words. It is a harmonizing medium second to none.*

### Music's Power for Good

It seems to me that we are only beginning to realize dimly the tremendous power for good in music. We need professionals to give us lovely concerts, and to hold up the flawless image of great compositions—but all humanity needs to become acquainted with the joy-giving developing power of simple music. Just, for instance, enough to be able to pick out a much-loved tune and to harmonize it.

Children grasp the elements of music very easily. It is not their fault that

they have been given such a dull and superficial training and that the spirit of music in them, *i.e.*, the spirit of harmony, has not been awakened.

### The Parents' Fault

Neither is it wholly the teacher's fault. It is more that of the parents, who are to blame for wanting the children to "show something" as a result of music lessons. Instead of going slowly and teaching the simple elements, tone relations and the three fundamental chords, we have begun with five finger exercises. The love of music has been driven out a thousand times. Grown people all over the world will testify to having begun to study music—and given it up in disgust. These people may have "small" musical gifts or they may have more. Who can tell? They have never had a chance. Music is a language of sound. The way to start is to learn to listen. We do need a different kind of teaching. The performance is not the main thing; the child's true development is the important thing. He must develop from within out, and music is second to no other study in bringing this consciousness of inner life and power to the children.

Moreover, children love to study music in this way. They are really interested and so are grown people. "Little gifts" of music are in everybody. Even the tone deaf learn to hear, when they have been taught to listen. Taken as a means of development, music will soon outrank even mathematics, because, combined with the poetic side, which satisfies the innate desire for beauty, there is a distinct mental value to music lessons. Children when instructed in the elements and taught to *hear before they*

*play* learn to concentrate, *i.e.*, to think of one thing at a time.

### Acquiring Concentration

Concentration is the one thing we all want the children to have, and I know a number of grown people who are trying to cultivate it, too. We kill it by beginning on the surface. We must reverse the process, begin at the root and work slowly. Educators all over the country are awakening to music as a really important study, and asking for teachers who understand teaching from principle. The so-called rich and the so-called poor need it and are asking for it. It ought to be free in the public schools to all who want it. I heard of a young teacher enthusiastic about music who offered her services in the afternoon to any child who wanted music lessons and eighty children presented themselves! Everyone knows that the Music School Settlement in New York has a long, long waiting list of eager children, as well as older boys and girls. Most of these have only "small gifts," but they love music and realize its power to develop them. Those of the more privileged class are less awake to what the study of music will do, but they, too, are waking up. We could do a great deal in the public schools if a few minutes each day were given merely to *listening*. Classes of children are at once interested in listening for pitch, duration, rhythm, etc., and there is also a chance for creative work. Original melodies can be sung and set to words of the children's own choosing. Melody is as natural as breathing and it is easy to awaken.

Music taught fundamentally improves the health, strengthens the character and adds to the happiness of all who study it; but we must *begin with music* and not with mechanism. Later on, if the child is interested in a difficult composition he will want technique and work for it and he will get it much faster than as if he had studied it without a motive. We want first the motive and then the tool—and this gives us the will of the child at work and not simply the will of the teacher. "Small musical gifts" are indeed precious and we can have a musical race if we only give the children the right start.

Perhaps if all people had come into conscious and close touch with the real essence of music, we should not now

have war. Music is the language of the spirit and the law of the spirit is *harmony*.

### American Composers Responsive in Little Theater Competition

Gratifyingly numerous manuscripts have been submitted to Winthrop Ames, manager of the Little Theater, New York, as the result of his offer to present original, unpublished American music during the intermissions at his theater. The first set accepted, as already announced, was by Arthur Foote. It was played for the first time last week and was designated as "a movement from a suite" entitled "Four Character Pieces." The inspiration was a quatrain in the Rubaiyat of Omar Khayyam. It is dedicated to George Henschel. Mr. Foote specially arranged it from the orchestral score for the Little Theater orchestra of violin, piano, 'cello and organ, of which Elliott Schenck is conductor. Emilie Frances Bauer is the composer of the second set selected. She will have two pieces on the program at an early date.

### George Longy's Daughter Gives Dalcroze Demonstration in Boston

BOSTON, Nov. 17.—The eurhythmics of Jacques Dalcroze has an ardent supporter in Marie L. Everett, singing teacher of this city, and in her studio in Hotel Cluny, on November 16, was given a demonstration of its principles by Mlle. Longy, who has studied it abroad for three years. George Longy, of the Boston Symphony Orchestra, provided the piano music for his daughter's demonstration. Miss Everett has formed a class among her pupils in this study of rhythm, that meets twice weekly, under instruction of Mlle. Longy. W. H. L.

### Enjoys Musical Growth of Country

To the Editor of MUSICAL AMERICA:  
Through your paper, I have enjoyed the growth of this country, musically. I enclose a program of the performance of an oratorio before a packed house here, so you see, your campaign is extending as far south as Georgia.  
Your friend,

VIOLA BURKS.  
Organist First Baptist Church.  
La Grange, Ga.

# EVAN WILLIAMS

The Tenor

SCORES NEW TRIUMPHS



From the Jacksonville, Fla., Daily Journal, Oct. 27, 1914

Mr. Williams sings as though he enjoyed it thoroughly and his wonderful interpreting powers, coupled with his unusual brilliancy of tone production, makes his efforts that of a true artist. He possesses a voice of unusual range, full of mellowness and warmth which appeals in no unspeakable measure to his audience. His program was so varied that he was given a wide range in which to show the various qualities of his voice.

From the Idaho Statesman, Oct. 31, 1914

There are no words in the ordinary vocabulary of sufficient breadth and sweetness with which to faithfully describe a voice so beautiful that it reaches the heart and soul of every person who hears it. Such a voice is that of H. Evan Williams, tenor, who sang at the Pinney Friday night. A wonderfully sweet and clear voice it is, beautifully cultivated. Mr. Williams' head tones were clear and bell-like, with every note all music. The deep throat tones were vibrant with strength and power, and every song was given with perfect beauty. His enunciation was splendid and his expression, coupled with his most pleasing manner, was beyond criticism.

From the Portland Oregonian, Nov. 9, 1914

Tremendous is the power—and also the charm—of a great tenor singer. Evan Williams, the Welsh-American dramatic tenor, has every right to be acclaimed as "great" when he opens his mouth in song. He was the soloist at a concert in which he appeared yesterday at the Heilig Theater, and delighted the large audience that comfortably filled the theater. Evan Williams will be remembered in this city for these qualities, as a first-class concert singer:

Wonderful and unusual breath control.  
Gift of story-telling in singing.  
Wealth of declamation.  
Excellence in distinctness and diction.  
Exquisite sympathy and sentiment in phrasing.  
Natural, democracy of manner.  
Fine, ringing tone, especially in mezza voce or "half tone."

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## A GENUINE OVATION FOR MME. SAMAROFF

Pianist Emerges from Long Retirement as Soloist with Philadelphia Orchestra

Bureau of Musical America,  
No. 1706 Chestnut Street,  
Philadelphia, November 23, 1914.

ONE of the most interesting events of the local musical season took place at the Academy of Music last Friday afternoon and Saturday evening, when, at the Philadelphia Orchestra's sixth pair of concerts, Mme. Olga Samaroff (Mrs. Leopold Stokowski) made her reappearance on the concert platform, after a retirement of three years, playing here for the first time with the orchestra since her husband became its director.

Mme. Samaroff's popularity in Philadelphia had been firmly established when she gave up active concert work to become the wife of the conductor, for she had made her appearance in recital and with the Philadelphia Orchestra under both of its former conductors, Fritz Scheel and Carl Pohlig. A genuine ovation was given her last Friday afternoon, and repeated on Saturday evening, with so many "floral tributes" that the stage was fairly deluged with them—including a large wreath from the orchestra and an immense basket of chrysanthemums from the members of the Women's Committee.

Tschaikowsky's Concerto No. 1, in B Flat Minor, for piano and orchestra, was chosen for Mme. Samaroff's reappearance here. Since she was last heard here she has acquired new poise, breadth and authority, and her playing now has all that marks the power and scope of the true artist. Her tone is true and musical, and her execution of bravura passages is fluent and brilliant. There is in her playing the verve and force that

might be called virile, but characterized insistently by feminine grace and poetic charm.

The purely orchestral portions of last week's concerts also afforded much pleasure to the audiences which filled the Academy of Music on both occasions. The orchestra was heard at its best in the "Italian" Symphony of Mendelssohn, Wagner's "Lohengrin" Vorspiel and the "Bartered Bride" Overture of Smetana.

ARTHUR L. TUBBS.

### LAMONT'S RECORD ABROAD

Has Sung Fifty Times in Opera in Italy  
After Thirteen Months' Stay

Establishing what would seem to be a record is what Forrest Robert Lamont,



Forrest Robert Lamont, American Tenor, Who Has Won Golden Opinions in Opera in Italy

the young American tenor, has done since he has been in Italy. Mr. Lamont

has been there scarcely fifteen months and in that time has sung nearly fifty times. His entire voice work was done in New York under A. Y. Cornell, who has heard from him recently as to his appearances in the last month or two. In a letter from Milan Mr. Lamont has written Mr. Cornell about conditions there and divulges the information that operatic performances are being given with regularity.

He has just been engaged to sing a *tournée* at Como, Lodi and Tortona, where he will sing *Canio* in "Pagliacci," *Turiddu* in "Cavalleria" and the leading rôle in a new opera, "Zanci," by Maestro Virgilica, who will be the conductor of these performances. He sang a performance of "Norma" at Vercelli late in October, and repeated it with success at Lonigo.

Another successful Cornell pupil is Mildred Lamb, who has been engaged as contralto soloist at St. John's Episcopal Church, Jersey City.

### MME. DE PASQUALI'S RECITAL

Coloratura Soprano Appears Before Friendly Audience in New York

The American coloratura soprano, Bernice de Pasquali, appeared in a recital of songs at Aeolian Hall, New York, last Sunday afternoon. Something like three years have elapsed since Mme. de Pasquali was a member of the Metropolitan Opera Company and in the interim her New York activities have been limited. She has a notable following, however, if one may judge by the very large and effusively friendly audience which heard her on Sunday. Her program was of the kind usually put forth by coloratura sopranos; no very wide latitude of choice is possible in respect to material.

Mme. de Pasquali gave the mad scene from "Hamlet," some florid numbers by Selvaggi, Scarlatti and Bach, a bird song, "La Calandrina," by Jomelli, Mozart's "O Dolce Contento," songs of a less ornate nature by Vanzi, Wolf-Ferrari, Fourdrain, Tschaikowsky, Campbell-Tipton, Harriet Ware, MacFadyen, a "Persian Serenade" by J. Francis Cooke with a "nightingale cadenza" written especially for this singer and a waltz song, "Echo," by Ernesto Kohler decorated for Mme. de Pasquali's sake with a flute obbligato by Prof. de Lorenzo. There were numerous encores including the "Pearl of Brazil" aria. The necessary flute accompaniments were provided by Marshall Lufsky.

Traces of hoarseness were at times apparent in Mme. de Pasquali's singing but they were insufficient to mar its general effect. Her hearers derived extreme satisfaction from her delivery of every number as their enthusiastic and protracted applause plainly showed. There were visible tributes—not only the conventional flowers which littered the piano but also a canary which hopped about in a wicker cage but remained decorously silent. The artist's treatment of the various florid numbers was marked by her wonted skill and fluency of execution and frequent brilliancy of effect. She was tumultuously acclaimed for her performance of the arias of Mozart and Ambroise Thomas and the songs ornamented with fioriture by Cooke and Kohler.

Clemente de Macchi played satisfactory accompaniments. H. F. P.

Arthur Hammerstein decided this week to reopen the Lexington Avenue Opera House, which his father designed to house his opera-in-English project, with vaudeville and moving pictures. This disposed of a rumor that Cleofonte Campanini, director of the Chicago Opera Company, intended to lease the house for a season of grand opera.

## GITTELSOIN IN FIRST NEW YORK RECITAL

Violinist Reveals Unmistakable Gifts and Promise of Even Better Things

On the occasion of Frank Gittelson's début with the New York Symphony Orchestra a few weeks ago, there prevailed a tendency to suspend judgment on the young violinist until he should come forward in some works calculated to set forth his skill from more angles than did the Bach E Major Concerto and also until he should find himself less hampered by nervousness. But that he was an artist of promise was distinctly felt. There was much interest, therefore, in his first local recital appearance which took place last Monday afternoon in Aeolian Hall. A fairly large audience was present and Mr. Gittelson was very liberally applauded.

The program was of an order to disclose Mr. Gittelson's capabilities in a clear light. It offered Nardini's E Minor Concerto, the Bach "Chaconne," D'Ambrosio's B Minor Concerto, Dvorak's A Major Slavic Dance, Brahms's A Major Hungarian Dance and a Spanish Dance in D by Sarasate.

Although Mr. Gittelson was not perceptibly nervous in this instance it cannot be urged that any radical revaluation of his craft is necessary. The young man is unquestionably a gifted player but many of the qualities necessary in a mature artist are still latent and undeveloped in him. He has at present an excellent left hand technique, much strenuous energy and good musicianship. He has still to cultivate poise and a sense of proportion as his performance of the "Chaconne" showed. This number was the severest test to which he submitted himself but his delivery of it disclosed an all too unbridled vigor, a want of dignity, breadth and repose and authoritative understanding of its nobility of mood. He was more fortunate in the Concerto of Nardini and far happier in that of D'Ambrosio. In the group of dances he achieved his best effects in the technically showy one of Sarasate.

In the matter of intonation Mr. Gittelson's work leaves little to be desired; in that of tone not a little. The double-stopped passages of the "Chaconne" were consistently in tune. But while the violinist's tone is of inherently good quality he often roughens it by the stressfulness of his bowing and rasping sounds are all too frequent. It is, however, to be hoped that this will be eliminated when Mr. Gittelson becomes more temperamentally settled and acquires a surer sense of artistic balance.

The audience, which remained to the close, exacted a number of encores.

H. F. P.

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Henry T. Finch, in the New York Evening Post.

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## A WEEK OF WORTHY CONCERTS IN BUFFALO

Club and Choral Programs, Recital by Tina Lerner and Chamber Music Successfully Presented

BUFFALO, Nov. 20.—With its greatly increased membership, the Chromatic Club has been obliged to change its usual meeting place to the assembly hall in the new Orpheus Club house. At its first open meeting this season, November 7, an audience of unprecedented size was present. The program was of a high order. It enlisted the services of Mrs. Rebecca Cutter Howe, soprano, and Boris Hambourg, cellist. Mrs. Howe sang charmingly a group of old Italian songs and a group of modern songs. Her accompaniments were excellently played, by Ethyl McMullen. Mr. Hambourg's numbers were a sonata by Locatelli; Boelmann's "Variations Symphoniques," and three compositions by the Russians, Cui, Glazounow and Arensky, which he played with a fine sense of artistic values. William J. Gomph played beautiful accompaniments.

Tina Lerner, the Russian pianist, gave a recital at the home of Mrs. Spencer Kellogg in Delaware avenue, Monday afternoon. The music room at Mrs. Kellogg's is well adapted, both in size and acoustics to entertainments of this kind. Its seating capacity was taxed on this occasion by an audience which was largely representative of professional musicians. Miss Lerner played with rare artistry in numbers of Mozart, Bach, Beethoven-Busoni, Schumann, Chopin, Debussy and Liszt.

The Harugari Frohsinn Chorus, Otto Wick, director, gave its first concert of the season Monday evening in Elmwood Music Hall before a good-sized audience. The soloist was Charles Morati, tenor, of this city, who sang the air from Reger's "Sigurd" and "Vesti la Giubba" from "Pagliacci," with orchestral accompaniment, and a group of songs with Director Wick at the piano. In the dual capacity of director and accompanist, Mr. Wick acquitted himself admirably.

The second of the series of chamber music recitals, arranged by Mai Davis Smith, took place at the residence of Mrs. Walter Schoellkopf, Tuesday afternoon, and attracted a large and delighted audience. The ensemble work of Ethel Newcombe and the Hambourg brothers, Yan and Boris, again gave evidence of painstaking rehearsals and the results were eminently satisfactory. Their numbers were "Concerts Royaux," old French, François Couperin, for piano, cello and violin; Sonata, No. 1, Saint-Saëns, for piano and violin, and Trio D Minor, op. 63, by Schumann.

The monthly meetings of the Buffalo Society of Musicians have been resumed. Alfred Jury was recently elected president of the society. Angelo Reid, chairman of the music committee, has mapped out a series of three programs devoted respectively to classical numbers, folksongs and Buffalo composers.

F. H. H.

It became known recently that Christie MacDonald, the star of "Sweethearts," who in private life is Mrs. H. L. Gillespie, is the mother of a baby girl weighing nine pounds.

Mme.  
Frances  
Rose

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## MACDOWELL CLUB GIVES AN EVENING OF MOZART

Popular Artists Sing Pastoral Operetta under Conductors of W. H. Humiston

The MacDowell Club of New York put itself in the "Mozart Evening," which it gave at its clubhouse on Tuesday evening, November 17. The program, arranged by Walter L. Bogert, chairman of the music committee, was in the hands of W. H. Humiston.

Mozart's little pastoral operetta, "Bastien et Bastienne," was the basis of the program. A small orchestra of strings, oboes and horns performed the music, with Edith Chapman Goold as *Bastienne*; DeLos Becker, tenor, as *Bastien*, and Heinrich Meyn, baritone, as *Colas*. Since this was the orchestra required, Mr. Humiston chose one of the less known symphonies, the one in A Major, dating from 1774. This received a charming reading under Mr. Humiston's baton. André Polah, violinist, played the Salzburg master's D Major Concerto with the orchestra in an able manner.

The three American singers sang and acted their parts in a satisfying manner and managed the Mozart music capably. Mr. Humiston, proving himself a musician who appreciates the beauties of this perennially young music, brought out the nuances with fine results. The excellent staging was looked after by Douglas Wood.

### Sousa and His Band in New Haven

NEW HAVEN, CONN., Nov. 15.—Music lovers thronged Woolsey Hall on November 10, when John Philip Sousa and his famous aggregation of instrumentalists gave a stirring concert there. High applause greeted the performance of a characteristic program. Virginia Root, soprano; Margel Gluck, violinist, and Herbert Clarke, cornetist, were heartily enjoyed as soloists.

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Montreal, Canada.....	November 26th
Boston Recital.....	Steinert Hall, Dec. 3rd.
New York Recital.....	Aeolian Hall, Dec. 13th
Boston, Harvard Association.....	January 1st
Indianapolis.....	January 3rd
Des Moines.....	January 15th
Spartanburg.....	January 18th
Raleigh.....	January 19th
New Orleans.....	February 3rd
Nashville.....	February 6th
Houston.....	February 14th
Ft. Worth, Texas.....	February 18th
Oklahoma City.....	February 23rd
San Antonio.....	March 1st
Phoenix, Arizona.....	March 16th
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Chicago.....	April 18th

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## ARRIGO SERATO

the distinguished Italian violinist after his appearance as soloist with the New York Philharmonic Orchestra at Carnegie Hall, New York, Nov. 15, 1914:

*New York American*—Mr. Serato has a tone as warm and luscious as his native Italian sunshine. He has beautiful taste and expression which was exemplified especially in the allegro and rondo. \* \* \* His interpretation was masterly, his bowing was broad and sweeping, his left hand speedy and precise.

*New York Press*—He gave a performance of that mighty work (Beethoven Concerto) which dimmed the memory of previous ones, and established a standard with which all subsequent players will have to reckon. An interpretation was his which probed deeply into the spirit of the great composer, which laid stress on the strong and masculine fibre of the music, yet brought beautifully to the surface, without the slightest flavor of sentimentality, the tender and gentle elements. A thrilling performance it was from beginning to end, an inspiring performance!

*New York Times*—Mr. Serato is admirably equipped in technique, both of the bow and of the left hand. His tone is powerful and penetrating, well modulated in nuance. \* \* \* He impressed his hearers as an artist of unusual poise, dignity and self-command, indulging in no efforts to strike the eye or to draw attention from the music to himself. His two cadenzas were elaborate and difficult, especially the one which he introduced into the rondo.

*New York World*—This concerto, which makes heavy demands upon the musicianship, intellectually and technique of the player performing it, gained for the Italian newcomer a liberal recognition from his hearers that left no doubt of his popular success. That Mr. Serato is in many ways an admirable artist there can be no doubt.

*New York Herald*—There was much that was excellent in Mr. Serato's playing. \* \* \* In matters of technique he showed himself to be well grounded. His cadenzas were played with brilliancy. His tone is both large and of good quality. The audience received him with enthusiasm.

*New York Sun*—That Mr. Serato chose the Beethoven Concerto for his first debut showed that he wished to be taken as a serious interpretive artist and not as a mere virtuoso. \* \* \* There was much of excellence in Mr. Serato's performance. He is an artist, and as such commands respect. His interpretation of the concerto was dignified, sincere and appreciative.

*Evening Post*—But that is the only feminine feature of his playing. He gave of the concerto a virile performance such as Beethoven himself would have approved of. His cadenzas in particular, were splendid, especially that of the first movement, which was what a cadenza should be; an improvisation by the solo violin on the melodies just heard. In technique, intonation, phrasing, Serato excelled.

*Evening Mail*—By his playing of Beethoven's composition he established himself as a great interpretative musician. But the classical strain of his style did not disguise the noble breath and beauty of his tone, nor his complete command of the technical resources of the violin.

*New York Deutsches Journal*—Perhaps the most remarkable part of his interpretation was the fact that he was a Latin, never sought to give undue emphasis to absolute beauty; his interpretation showed us a Beethoven in whom there were missing neither harshness nor flintiness. He gave a just expression even to the humor of the last movement.

*New York Staats-Zeitung*—He played the Beethoven Concerto for the Violin, one of the most mature works in musical literature, with manliness and a deeply penetrative profundity which was especially noteworthy in a Latin. And above all the tonal beauty of this artist! Strong, full, beautifully modeled, soft and poetic, and yet fully capable of strongest emphasis!

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## ENTER NEW IMPRESARIO

Edward Ritt Declares He Will Present Big Stars in Russian Opera

MUSICAL AMERICA is in receipt of a communication from Edward Ritt, a New York manager of musical artists, in which Mr. Ritt declares that he is to head an opera company this season, beginning February 1 at the Lexington Opera House.

Mr. Ritt writes: "I am going to give grand opera in the Russian language by the greatest Russian artists of the present day. I am in communication with those artists, Mme. Lydia Lipkowska, George Baklanoff, Dmitri Smirnoff, Jean Altchevski and several others, who were under my direction when they sang in this country. I can positively state that this organization will be the most celebrated ever attempted in this country. You are certainly aware of the fact of the falling out Chaliapine had with the Metropolitan. M. Chaliapine will be my chief asset in this company."

"My répertoire will consist of 'Demon,' 'Halka's' 'Rusalka,' 'Boris,' 'Eugen Onegin,' 'Prince Igor,' 'Pique Dame' and many others. My season shall commence by February 1 at the Lexington, Mr. Hammerstein's new opera house. I shall pick my chorus right here from our Russian population for there are many beautiful voices to be found here waiting to get an opportunity. My conductors will be Cooper, Altschuler, Brounoff and Volpe with several assistants. The contracts for the house, as to my ownership, will be concluded this week, as it is understood that I shall buy the property. It is almost too glorious to think about it."

Mr. Ritt also made the announcement that the entire Russian population of New York City will be shareholders in his project.

## BORWICK'S SECOND RECITAL

Best Qualities of English Pianist's Art Strikingly Disclosed

The finely wrought art of Leonard Borwick was observed on Tuesday afternoon at Carnegie Hall, when the English pianist gave his second New York recital.

A program which is neither ultranovel nor deadly old-fashioned is always gladly received. Mr. Borwick's program was well between these extremes, and its interpretation was polished and sincere to a degree.

Mr. Borwick avoids heroics. His art is serious yet it sounds a wealth of nuances. He can strike the virile note; the superb interpretation of Beethoven's glorious op. 111 proved it. But he is happiest tracing the serpentine curve of a Ravel mosaic, or striking iridescent sparks from one of Debussy's subtle imaginings. Borwick's sensitive feeling for dynamics is almost unique. He assimilates the composer's mood and translates it enchantingly. Thus, Couperin's "Les Barricades Mystérieuses" was a marvel of tone color, warmly and glowingly conceived.

Four Chopin numbers opened new vistas. Especially noteworthy was the rhythmical beauty of the E Minor Etude, op. 25, No. 2, and the delicate intertwining of arabesques in Chopin's A Flat Waltz, op. 42.

The pianist has been denounced as belonging to the cold, intellectual species which dissects a composition with a scalpel. They who have entertained such a belief must have experienced a revelation of feeling at Mr. Borwick's second recital.

B. R.

Favorite Artists in Tremont Temple Concert in Boston

BOSTON, Nov. 20.—The first concert in the annual Tremont Temple Concert Course was given last evening under the management of F. J. McIsaac, who presented the following list of artists: Blanche Hamilton-Fox, contralto; Hilda Brandegee, violinist; Michael J. Dwyer, a local tenor, and John A. O'Shea, organist and accompanist. Miss Fox displayed her versatility in the singing of the familiar "Mignon" aria and in two groups of English songs. Miss Brandegee played with much feeling, a fluent technic and a marked degree of musically insight. Mr. Dwyer gave pleasure in his group of Irish songs.

W. H. L.

Egenieff Here; to Reside in St. Louis

ST. LOUIS, Nov. 20.—Baron von Kleydorff, who is known in the concert world as Franz Egenieff, baritone, and who made his American début with the St. Louis Symphony Orchestra last season, is in America and will reside in this city with his wife, who is a niece of August A. Busch. The singer and his wife were obliged to leave Germany on account of the war.

## POPULAR OPERA A ST. LOUIS SUCCESS

Second Week Proves Venture to Be Practicable—Gerville-Réache As "Guest"

ST. LOUIS, Nov. 21.—There is no doubt in the world but that grand opera at popular prices has been a success here. This evening's performance of "Rigoletto" closed the second week of the experiment, and fully convinced the committee of its practicability. This week the "guest" artist was Mme. Gerville-Réache, who made her initial appearance as "Carmen" last Monday night before an audience that completely filled the Odeon. She portrayed a Carmen of the capricious, free sort, combining with it all the other essentials of the part. Assisting her were Mme. Vaccari as Micaela, Agostini as Don José and Antola as Escamillo.

Tuesday evening brought Verdi's "Masked Ball" and it was in this performance that the San Carlo Company showed to the best advantage, with Mmes. Vaccari and Adaberto and Messrs. Modesti and Castellani as principals. Some fine singing was done in "Lucia" on Wednesday evening by Vaccari, Antola and Sciacchetti. Friday night Mme. Gerville-Réache appeared effectively as Azucena in "Il Trovatore." Mary Kaestner sang Leonora on short notice in place of Mme. Adaberto. Mr. Agostini put all his dramatic and vocal power behind the rôle of Manrico. This evening "Rigoletto" had the same cast as the opening night. Mr. Constantino stayed over especially to sing in this performance, as many were denied the opportunity last week owing to the immense demand for seats. Mr. Angelini conducted all the performances ably.

The third symphony concert yesterday afternoon brought another newcomer to the city in the person of Carl Friedberg, the pianist. For his introductory work he chose the Schumann Concerto in A Minor and he disposed of it in a highly satisfactory manner and displayed a delightful touch. He was roundly applauded and after three curtain calls he responded with an arrangement of Schubert's ballet music to "Rosamonde" which was beautifully executed. Mr. Zach gave the "Eroica" of Beethoven. H. W. C.

## HALL ARTIST-PUPIL HEARD

Florence Jarvis Reveals Varied Gifts in Musicale at Teacher's Studio

Florence Jarvis, soprano, presented a program of songs at the Carnegie Hall Studios of John Walter Hall in an informal musicale on Wednesday of last week. Miss Jarvis's program included



Florence Jarvis, Soprano, Who Will Be Heard in Concert This Season

diversified songs, arias from "La Gioconda" and "Bohème" and an air from "The Messiah." Miss Jarvis is the latest professional singer to graduate from Mr. Hall's studios and her singing demonstrated her decided merit. Her voice is a soprano of extensive range and excellent quality and is well managed. Her diction and enunciation are good and her style, in widely varying numbers, was fully equal to the demands made upon it.

Her singing of a Delibes song and the arias showed dramatic ability as well as good singing, while her oratorio number proved her to be the possessor of repose and dignity. Miss Jarvis is soloist of one of the important Madison Avenue churches, New York.

## MME. VICARINO'S RETURN

Coloratura Opens Season with Marked Operatic Success in St. Louis

Regina Vicarino, the American coloratura, who recently scored a decided success in St. Louis as *Violetta* in "La Traviata," is another victim of the disarrangement of plans occasioned by the



Photo (c) Claude Harris

Regina Vicarino, Young American Coloratura

great war. This young prima donna, who has for the past two years been piling up successes in the big European centers, and particularly in Italy, was booked for a big concert tour through England, under the management of Schulz-Curtius and Powell, when the war broke out. As all concerts in England were cancelled, and as there seemed to be no place in Europe unaffected by the war she decided to return to her native country and is now here for both concert and opera.

Shortly after her return, she was engaged as one of the "guest" artists, together with Constantino and Gerville-Réache, for the season of popular opera recently begun in St. Louis.

Mme. Vicarino is to appear in concert under the management of Schulz-Curtius and Powell, who are represented in America by Harry Cyphers, her American tour being made through arrangement with Haensel & Jones. She will probably return to London in the Spring, where she is booked for appearances at Albert Hall, and will also appear in London in opera, if the seasons are renewed.

Constantino Expected to Direct St. Louis Opera Project

In a St. Louis despatch of November 24 to the New York *Telegraph* it is announced that Florencio Constantino, the operatic tenor, who has been the guest artist in a two-weeks' season of grand opera in St. Louis at popular prices, which closed November 21, has virtually come to an agreement with the St. Louis Grand Opera Committee whereby he will be advisory director of a proposed municipal opera company. The plan embraces the erection of a \$250,000 opera house and a permanent company.

## Kunwald Forces Revisit Toledo

TOLEDO, O., Nov. 21.—The Cincinnati Orchestra, with Dr. Ernest Kunwald, conductor, found the Coliseum for its appearance last evening completely filled. The credit for bringing the orchestra here and also for the splendid house is due to the Daughters of St. Marks Episcopal Church. Florence Hinkle was the admired soloist.

F. E. P.

Lucy Gates, the young soprano who has created much favorable comment in New York, and Annie Louise David, harpist, were the soloists at the concert of the National City Bank Association in New York on Wednesday evening of last week. Miss Gates will have several appearances in New York this season.

## McCORMACK SINGS TO VAST AUDIENCE

Overflow Fills Platform and Standee Area at Carnegie Hall

Were John McCormack's tours not one long succession of record-breaking audiences, the famous tenor would have been amazed at the record-sized throng before him as he sang his opening Mascagni aria at New York's Carnegie Hall last Sunday afternoon. Part of the audience, indeed, was not before him, as several hundred persons crowded the platform in addition to the further overflow filling the standees' area. Diversely representative was this crowd, and in the boxes one noticed Mrs. McCormack with the two McCormack youngsters, Gwen and Cyril; Mme. Frances Alda and a number of stage stars, including Marie Cahill, Elsie Ferguson, Donald Brian and William Courtenay. A long line of automobiles was drawn up outside the hall.

Mr. McCormack's program showed the serious tone that he is maintaining, especially in the inclusion of three favorite *Lieder* with English translations—Hugo Wolf's "Verborgenheit," "Waldeinsamkeit" by Reger, and Schumann's "Stille Tränen." Of these the Wolf and Schumann were especially effective in this form, and Mr. McCormack sang all three with a wealth of feeling. Further sterling vocalization was his delivery of the Bizet "Agnus Dei" and a Romanza from Mascagni's "I Rantau." Among the old Irish songs the dauntless spirit of that people was expressed stirringly by the singer in "Skibbereen," a ballad of the famine years.

The tenor shared his applause with his accompanist, Edwin Schneider, after Mr. Schneider's atmospheric and colorful song, "The Cave." There was an insistent demand for the favorite McCormack encores. Donald McBeath was warmly received in his violin numbers.

K. S. C.

## CHRISTINE MILLER PRAISED

Contralto's Detroit Hearers Note Advance in Her Art

DETROIT, Nov. 14.—Christine Miller appeared in Detroit in recital on Friday of last week, under the auspices of the Detroit-Wellesley Club. Miss Miller, who has but lately returned from Europe, has benefited greatly by her rest and study. Never has she sung here so sweetly and with such power as upon this occasion. Her program included groups of songs by Schubert, Brahms and Strauss, a group by American composers and the "Farewell Song" of Jeanne de Arc, "Adieu Forêts," by Tschaikowsky. Miss Miller added to the pleasure of her hearers by short explanations of the groups of songs sung in foreign languages.

The results of careful artistic work and study combined with an ever widening experience is showing in Miss Miller's work, for she has developed a voice which seemed last year to have become almost perfect to a still greater degree of perfection.

Miss Miller was fortunate in her accompanist on this occasion, Charles Frederic Morse serving in that capacity. His work is always sure, artistic and sympathetic.

E. C. B.

## MME. DE SALES OPENS STUDIO

Vocal Teacher Transfers Activity from Paris to New York

Regina de Sales, who is widely known on this side of the Atlantic as well as in Europe, where she spent a number of years, has opened a studio in Carnegie Hall, where she trains pupils on Thursday mornings. She has also taken apartments at 124 West Eighty-second Street, where she receives on Tuesday afternoons.

Mme. de Sales has had a charming home in the Rue de Villejust, in Paris, for some time, which she has closed temporarily on account of the European war. All of her American pupils who were studying with her in Paris have come to America to join her class here. Among Mme. de Sales's pupils are many who are prominently before the public in a professional way. Many have become teachers and in their turn have pupils who are now singing in public.

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## VARYING ARTS IN CHICAGO CALENDAR

Kneisels, Hofmann, Zimbalist,  
Mme. Homer and Vida  
Llewellyn in Concerts

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, November 23, 1914.

IN its first concert of the present season, the Kneisel String Quartet brought forth two factors to enhance the interest of its program, the appearance of Josef Hofmann, the pianist, as soloist, and the première performance of the Zoltan Kodaly String Quartet in C Minor. A capacity audience, keen in its appreciation, attended the concert at the Illinois Theater last Sunday afternoon. In the Kodaly and Mozart E Flat quartets this ensemble played with its accustomed excellence of tone shading and musical style, and also in the Brahms Quintet in F Minor. Mr. Hofmann masterfully supplied the piano part to the F Minor Quintet of Brahms, and a group of Chopin pieces earned for the pianist a great ovation.

### Piano Novelties

Several works almost unknown to pianists of this city, were featured by Vida Llewellyn, the pianist, at her initial recital last Sunday afternoon at the Fine Arts Theater. She attracted a good-sized audience, which gave frequent evidence of its pleasure by applause. Such pieces as the "Stimmungsbilder," op. 9, by Richard Strauss, an Intermezzo and "Waldesgespräche" by Hugo Kaun and the Waltz, "Echo de Vienne," by Emil Sauer, were the novelties on her program. In these, she advanced some of the most notable traits of her playing, such as finesse in tone coloring, fleet fingers, and a commendable technical proficiency.

### Germanic Benefit Concert

The Ladies' Auxiliary of the German-Austro-Hungarian Aid Society, arranged a monster benefit concert at the Auditorium last Sunday afternoon, which was artistically and financially, a great success. For the artistic excellence Mme. Julia Claussen, the Swedish mezzosoprano; Lillian Gresham, the Chicago coloratura soprano; Wilhelm Middelshulte, the organist, and the Chicago Singverein, William Boeppeler, conductor, were responsible. The concert was somewhat in the nature of a national demonstration, and a prologue, especially written by Mrs. Berhnard Listemann, prefacing the musical part of the program, was recited by Gertrude Hemken. There were other speeches and some of the national airs of Germany were sung by the chorus, consisting of 300 voices, and the audience combined.

Made important by the appearance of Louise Homer, the Metropolitan contralto, the concert given by the Chicago Symphony Orchestra at Orchestra Hall last Friday afternoon, attracted a capacity audience, and a large number of music lovers could not gain admittance. Frederick Stock, the conductor of the orchestra, built a program around the three numbers of the concert devoted to Mme. Homer, with an overture by Weber, "Abu Hassan," a symphony by Mozart, and the Suite "Piedmontesi" by Sinigaglia.

Mme. Homer was heard in the aria "Che faro Senza Eurydice" from Gluck's "Orfeo," the aria "Pardon Me" from Bach's "Passion Music according to St. Matthew" and three songs by her husband, Sidney Homer. In these numbers she displayed dignified style, rich and sympathetic quality and good interpretative gifts. Mr. Stock was responsible for the charming orchestrations of the Homer songs. Especially well received was "Sing to Me, Sing." The setting of

Thomas Hood's "Song of the Shirt" was the most ambitious.

Efrem Zimbalist, the Russian violinist, gave his first Chicago recital of the season at the Illinois Theater last Monday afternoon under the auspices of the Amateur Musical Club. Mr. Zimbalist in a program which contained the Sonata in D Minor by Brahms, and other varied works, disclosed those artistic traits and those musical qualities which have placed him among the foremost violinists of the day. He was efficiently assisted by Sam Chotzinoff at the piano.

MAURICE ROSENFIELD.

## ST. PAUL THRONG AT OBERHOFFER CONCERT

Minneapolis Orchestra Finds  
Hearty Response in Visit  
to Sister City

ST. PAUL, MINN., Nov. 22.—The second concert in St. Paul by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, was played before an audience of generous proportions in the Auditorium. Charles W. Ames, C. O. Kalman, E. A. Stein, of St. Paul, with many another in unofficial capacity, and E. W. Carpenter, Wendell Heighton and Carlo Fischer, of Minneapolis, are receiving congratulations on the success of this coalition of musical interests in the twin cities.

Mr. Oberhoffer's artistic power was again demonstrated in such a rendition of Beethoven's C Minor Symphony as to make it the general topic of conversation among musicians. Weber's "Euryanthe" Overture and the "Don Juan" of Richard Strauss also claimed interested attention. Josef Hofmann was the soloist. His Schumann Concerto in A Minor was a wonderful performance of a giant artist.

F. L. C. B.

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For the organist who is about to make his selection of Christmas music there is no collection than will be of greater service than the first volume of the Boston Music Company's series of four albums of "Select Festival Music" compiled and edited by Dr. William C. Carl. Dr. Carl, through his long experience, which has given him an understanding of the requisites of the music of the church as well as of the concert hall, has chosen music suitable for performance at Christmas, music which is not to be found in all the organ anthologies, secular and sacred.

For example, Vincent Goller's free canon on "Silent Night," S. de Lange's Christmas Pastorale, Loret's fine offertory on "Adeste Fideles," Malling's "Christmas-Eve," and "Bethlehem" are compositions of rare excellence and are none of them hackneyed. In addition to these there are a Christmas Fantasy by G. Rebling, Karl Deigendesch's Christmas Chorale, d'Aquin's "Noel," Salomé's "The Shepherds" and Joseph C. Bridge's Fanfare in D. Dr. Carl has edited these works in an exemplary manner, indicating carefully the fingering and pedalling, thus lending all the help an editor can to the young player as well as the experienced master of console and pedalboards. In giving this album to the public Dr. Carl has contributed a work of real importance and deserves the gratitude of all those who labor in the organ world.

A. W. K.

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European Bureau of Musical America,  
30, Neue Winterfeldstrasse,  
Berlin, W., October 15, 1914.

**G**REAT is Allah! He maketh it possible for Germany to carry on war and simultaneously to inaugurate a remarkably vigorous musical season in the capital of Berlin. When you consider that thus far two, three, and who knows how many more millions have been called to service in the war, and then note the musical enterprise exhibited here, you have a manifestation that is nothing less than phenomenal and that most certainly commands respect. The era of charity concerts is decidedly on the wane and is being replaced by an epoch of distinct musical enterprise. And, what is more, all these concerts are exceedingly well attended, with many a uniformed soldier conspicuous in every audience.

Just as though no outside matters were disturbing the peace of the nation, the Royal Symphony concerts have started with the usual precision. The Philharmonic concerts under Nikisch, which originally had been called off for this season, have also been resumed, and this notwithstanding difficulties which at first seemed insurmountable. Moreover, the excellent Blüthner Symphony Concerts (let not those of our readers who were in Berlin several years ago when the Blüthner Orchestra was organized imagine that it has not passed those embryonic stages) has announced its regular series of symphonic concerts beginning October 19. As the newly engaged conductor, Paul Scheinpflug, is held in confinement in northern Russia, these concerts are to be conducted by that splendid leader, Siegmund von Hausegger.

And now I hear you exclaim: "But where on earth do all these orchestras derive their musicians, if so many men have been called to bat'le?" It simply means that the orchestras have been replenished from the large number of older musicians in Berlin, who have passed the age of military service. And I assure you that many of these older men are a very valuable acquisition for an orchestra. This is where the old boys get their chance. You could not notice a difference in the orchestras. And just as General Hindenburg, the liberator of East Prussia, who was retired from the army six years ago, has turned out to be the hero and military genius of this war, so many of the older musicians who had been shelved as "has beens" are furnishing many a surprise.

### Busoni's Bach Program

Sometimes a charity concert has not so much charity for its primary object as the desire to draw a good house and to attain, with the aid of the "charitable" embellishment, rather more than due prominence for the concert-giver. Fortunately, these cases are to be considered exceptions. And so it was that on Saturday last when none other than Ferruccio Busoni, the master pianist, contributed his exalted art to the cause

of charity. The entire evening was devoted to Bach. The three groups comprised the Prelude and Triple Fugue in E Flat, the Capriccio in D, the Prelude, Fugue and Allegro in E Flat Major, and the "Goldberg" Variations of an aria. One is at a loss how to indicate the perfection of such a revelation of pianistic finish and high musical mentality. To the musical layman—and perhaps to a few others—Bach may not offer the greatest fascination imaginable. But one would scarcely think so in noting the rapt attention of the audience at Busoni's concert. The proceeds of the concert were donated to the Society of Concert Artists in Germany.

While the first general rehearsal of the first Philharmonic concert last Sunday was not quite as well attended as during times of peace, the audience was nevertheless large enough to satisfy the most exacting. I beg leave to repeat that this was not a "charity" affair. I attended filled with curiosity as to what the full-sized Philharmonic Orchestra would look like in war time. But no marked changes were noticeable, either as to size or quality, unless it be that Julius Thornberg, the first concert master, presented himself minus his moustache and that our highly gifted compatriot, Louis Persinger, occupied the second concert master's chair.

### Nikisch Returns

Nikisch's greatness as a conductor becomes especially appreciable after a long Summer's abstinence from music. His reading of Beethoven's "Egmont" Overture was the most lucid interpretation one could imagine. Not a single beauty of the work was lost. There followed the D Major Concerto of Beethoven with Carl Flesch as soloist. At the outset of the first movement one might have believed that Flesch's instrument was affected by the weather, for the intonation was not flawless—a fact, by the way, which the artist himself seemed to remark. For he forthwith proceeded to take hold of himself and of his task with unusual vigor. It is in moments such as these that the greatness of an artist becomes evident. It is reserved for the artist *par excellence* to dominate himself, his instrument and the situation when everything goes "dead wrong." By sheer will-power and masterful energy, Flesch had himself and his task so well under command after the first movement that the *Largo* and *Rondo* were made thrillingly beautiful. Frantic applause rewarded the artist when he had concluded. Brahms's Symphony in E Minor, interpreted by Nikisch with more elegance and tonal beauty than plasticity of outline, concluded the concert.

At the well attended students' recital of the Klindworth-Scharwenka Conservatory on Sunday, the piano class of Prof. Mayr-Mahr excelled, Margarete Mahn, of Chicago, this year's winner of the Blüthner prize, being especially conspicuous for a meritorious performance.

### Scharwenka Furnishes a Sensation

On Tuesday, the 13th, Berlin had a sensation in Blüthner Hall. Xaver Scharwenka and Ferruccio Busoni joined with the Blüthner Orchestra in a concert for the benefit of the Society for the Aid of Destitute Musicians and Concert Artists. But the sensation was not

that the two celebrities named appeared together in the same concert. It was the pianist, Scharwenka, who gave his numerous admirers a genuine surprise. I don't think Professor Scharwenka will remonstrate when I say that he is not quite so young as he was. He has come to be looked upon as one of the famous disciples of the older school, represented by Kullack, and there may be those who are inclined to favor what has come to be termed the modern school of piano playing. But all diversities of opinion were completely silenced on this evening when Scharwenka played his two celebrated concertos in B minor and F minor. It was as though the lion had awakened. Nor was the lion's paw lacking, though, fortunately, minus the pounding propensities this designation might imply. Scharwenka displayed a mastery of technic, a youthful fire, a wealth of tonal shading that were astounding. Admirably accompanied by the Blüthner Orchestra, under the superbly artistic guidance of Busoni—who seems to be developing a mastery of the bâton to match his greatness as pianist—Scharwenka played with an aplomb that took the house by storm. Unceasing applause followed.

Both of Scharwenka's concertos are profoundly artistic throughout. Personally, we are inclined to consider the Intermezzo of the F Minor Concerto a pianistic jewel of the rarest stamp and the *finale* of the same work one of the most effective piano and orchestral compositions in musical literature.

Between the two concertos Busoni conducted his "Geharnische Suite," op. 34a, a work of extremely characteristic color, brilliantly instrumented. As was to be expected, the composer interpreted his composition with compelling effect.

### A "Vocal Quartet Evening"

October 17, 1914.

To-night we were offered another treat in Beethoven Hall, where Jeanette Grumbacher, Therese Schnabel, George A. Walter and Arthur Van Eweyk, assisted by Arthur Schnabel at the piano, performed to the unbounded delight of a full house. The event was a "Vocal Quartet Evening." Schubert's "Gott im Ungewitter" and "Gebet" were followed by Brahms's "Der Abend," "Warum," "An die Heimat" and the "Four Gypsy Songs." The "Spanisches Liederspiel" of Schumann concluded this unique program. The mature art of Therese Schnabel ensures success at the outset; the clear soprano and musicianship of Jeanette Grumbacher have become a matter of common knowledge in Berlin; George A. Walter has acquired fame throughout Europe as an oratorio and concert tenor, and the sonorous bass-baritone of our countryman, Arthur Van Eweyk, has become a drawing card in many musical communities in Germany. Arthur Schnabel, whom we admire as an accomplished pianist, proved himself of the same calibre as accompanist—which is rather the exception than the rule.

Each number of the "Spanisches Liederspiel" was a gem in itself, but especially so "Es ist verraten," sung by George Walter and Jeanette Grumbacher, "Melancholie," which Therese Schnabel sang with touching expression, and Arthur van Eweyk's spirited and

fascinating interpretation of the "Contrabandiste."

### Strauss Conducts Thrillingly

October 19, 1914.

Yesterday saw the first Symphony matinée of the Royal Orchestra in the Royal Opera House under Richard Strauss. For years past these concerts have been completely sold out and it seems that war has not the slightest influence upon this phenomenon, for we looked in vain yesterday for an empty seat. The program, of course, was typically German in character: Weber's Overture to the "Freischütz," Haydn's "Military" Symphony, Beethoven's "Eroica" and Wagner's "Kaisermarsch," with the Royal Opera Chorus. Strauss's reading of the "Eroica," distinctly classical in outline and atmosphere, was sublime. "Stimmungsvoll," as we say here. The distinctly personal note which he lent the performance made it one of the most interesting interpretations of this magnificent work which I have yet heard. In the "Kaisermarsch," when Strauss turned and conducted the entire house—orchestra, chorus and the audience which had risen to its feet—an almost awe-inspiring spirit of exaltation was felt.

October 20, 1914.

An interesting feature of Monday night's concert of the Blüthner Orchestra, under Siegmund von Hausegger, was the fact that here also Beethoven's "Eroica" was on the program, the other numbers of which were Gluck's Overture to "Iphigenie in Aulis" and Mozart's Symphony in D. Where Strauss's reading had been distinctly classical and serene in outline, Hausegger was more impulsive and, in this respect, more individual, at times perhaps at the expense of a beautiful modulation or two. Strauss apparently concentrated all his energies on guarding the atmosphere of the work as a whole, and Hausegger seemed determined to emphasize what he deemed of particular interest. I was imbued with the desire to hear this work by both leaders with alternate orchestras. What would Strauss have produced with the Blüthner and how would Hausegger have interpreted the score with the Royal Orchestra? "Quien sabe" Hausegger's interpretation of Mozart's Symphony was delightful. A large house (large even for times of peace) went into ecstasies over the treat provided.

### New Work by Reger

Max Reger has just completed a new symphonic composition based on the mighty and far-reaching events of the day. National songs have been employed as motives.

The Deutsches Operntheater does not seem to be fortunate in the choice of novelties this season. Saturday, Heinrich Zoellner's two-act opera, "Der Ueberfall" ("The Attack"), was produced for the first time in this theater. It had been given in 1895 in Dresden and later elsewhere. We should be sacrificing truth for courtesy if we reported otherwise than that the opera met with anything but an unintentionally humorous success. For this the libretto is largely to blame. You will remember the meritorious qualities of Zoellner's art from the days of his activity in New York.

O. P. JACOB.

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An interesting talk was given recently by Miss M. A. Groff on the science of the voice in Washington, D. C.

Mabel Beddoe, contralto, and Leo Troostwyk, cellist, gave a joint recital on November 20 at Morristown, N. J.

Edna and Elizabeth Harris gave a song recital on November 20, at Montclair, N. J., with Annola Florence Wright as accompanist.

Dorothy Phillips, cellist, and Lora Woodworth, pianist, gave a recital at the Cadek Conservatory of Music, Chattanooga, Tenn., November 16.

Mrs. Mignon Ulke Lamersure interested a large gathering recently in a lecture recital at Washington, D. C., on "The Girl of the Golden West."

Under the auspices of Trinity Lutheran Choir, Washington, D. C., a pleasing concert was given on November 19. The varied program was directed by J. S. Thiemeyer.

At the second organ recital given in Grace Church, Providence, R. I., by A. Lacey-Baker the soloist was Olive Emory Russell, soprano, a pupil of Weldon Hunt, Boston.

Carl Fiqué was heard in another of his interesting lectures at the Brooklyn Institute of Arts and Sciences on November 10, the subject being Richard Strauss's "Elektra."

The Wesleyan Orchestra gave its first concert of the season on November 17, in the Baptist Church, Cromwell, Conn. The able assisting soloists were Messrs. Van Dyke, Fisher and Sargent.

Adelina Connell, pianist, and Mrs. Arthur Beebe Chapin, soprano, were the artists contributing the program at Mrs. Nathan Matthew's first Sunday afternoon musicale on November 15, Boston.

At the Jamaica Branch of the Brooklyn Institute of Arts and Sciences, November 19, a pleasing program was given by Michael Gusikoff, violinist; Graham Reed, baritone, and Lida J. Low, accompanist.

Franceska Kaspar Lawson has returned to Washington, D. C., from a short tour in Virginia, having given vocal recitals in Staunton, Daleville College, Roanoke, Woodstock and Hollins College.

Mrs. Otto Sand, assisted by Miss Agnes Reeves Miller, Frederick Seymour and Paul Geddes, of Toledo, O., gave an interpretative recital of Puccini's "La Bohème" before the Musical Club of Fremont, O.

A number of artists collaborated in a concert given on November 19, in the chapel of the First Congregational Church of Bridgeport, Conn. The soloists were Marguerite Bishop, soprano, and Iva Ruth King, reader.

A concert in aid of British widows and orphans was given in the High School of Holyoke, Mass., on November 20. Norman Dash, basso; John McKay, violinist; Mrs. E. M. Chase, contralto; Neil Baxter, tenor, were among the soloists.

Pupils of Jocelyn Foulkes gave an interesting recital recently in Portland, Ore. Mrs. Grace Wilton Peterson gave a recital at the Lincoln High School, two of her pupils, Eva May Vore and Lelah Gilstrap, doing especially fine work.

Edmund Serena Ender, organist, gave an inaugural recital recently in Gethsemane Church, Minneapolis, Minn. He was assisted by two local organists, H. S. Woodruff and Stanley R. Avery. Ethel Marron, soprano, was a capable vocal coadjutor.

Havrah Hubbard delivered his interesting talks on "The Jewels of the Madonna" and "The Secret of Suzanne" on November 17, in the High School Audi-

torium, Ware, Mass. The speaker was accompanied by his excellent assistant, Floyd M. Baxter.

The Research Musical Society of Bartlesville (Okla.) held its monthly meeting recently. The soloists were Lilian Dachtler, violinist; Mrs. W. H. Gill, organist; James Kerlin, reader; Walter C. Martin, pianist, and Mrs. H. G. Durrell, accompanist.

A piano performance of a high order was given by William A. Enderlin, the talented blind artist of Brooklyn, at Memorial Hall on November 17. He was assisted by G. O. Hornberger, violoncellist. Accompaniments were played by Henry Koch Deck.

E. B. Bailey, of Baltimore, directed the music at the sixtieth annual session of the York County Teachers' Institute held in York, Pa. The orchestra members included H. J. Geiselman, Jayne Bailey, Prof. W. A. Selak, P. H. Hershey, Monto C. Brillhart and O. C. Strawbridge.

A successful violin recital was given by Grace White, of Sioux City, recently at the Public Library. Miss White is a pupil of Cecil Burleigh, widely known as a violinist and composer. The program included Miss White's own concerto, "Night in the Woods," and "Burro Ride."

In the second morning musicale of the Tuesday Musicale, Detroit, the able participants were Elizabeth Ruhlman, Mrs. Bessie Booth Dodge, Mrs. Ethel MacCormac Fox, Mrs. Helen Burr Brand, Elenore Osborne, Claire Cornwell Burtsch, Mrs. Boris Ganapol, Miss Mennebach and Mrs. Sherrill.

John Thompson, the young American pianist, was received with marked favor at a recital which he gave on November 9, in the House of Representatives, Harrisburg, Pa. An attentive audience applauded Mr. Thompson, who is a native of Philadelphia. His program was comprehensive in scope.

The concert bureau of the Peabody Conservatory has established a musical season of Peabody recitals in Chestertown, Maryland. The opening concert took place on November 25 with a joint recital by Eleanor Chase, soprano, and William G. Horn, baritone, with Frederick D. Weaver at the piano.

Stainer's "The Daughter of Jairus" was sung by the choir of Christ Protestant Episcopal Church, Baltimore, on November 22, under the direction of J. Norris Herring, organist and choirmaster. The soloists were Mrs. Clifton Andrews, Mrs. R. H. Mottu, Howard Robinson and Dr. B. Merrill Hopkinson.

In the fourth municipal free organ recital in Columbus, O., the organist was Mrs. Nina Dennis Beatley, who presented a well chosen program, in which Mrs. Ethel Hill Combs, violinist, and Virginia I. Wallace, contralto, were the assisting musicians. There were at least 1,000 in the hall, despite bad weather.

The Tonkunstler Society began its musical season with a concert at Memorial Hall, Brooklyn, on November 10. Marian Marsh, harpist; Alois Trnka, violinist; Helen Reusch, soprano; Ernst Stoffregen, cellist, and Mrs. Stoffregen and A. Campbell Weston, pianists, were on the program.

The Japanese cantata, "Yo-Nennen," by Wassili Leps, was presented recently by the music department of the Woman's Club, Erie, under the direction of Lois Berst. The soloists were Mrs. Ambrose Hazeltine, Mrs. Scott D. Gleeters, Mrs. C. G. Binney, Mrs. Harry Walker and Miss Berst.

At the concert of the Rockford (Ill.) Mendelssohn Club on November 19 a notable feature was the singing of Mrs. Esther Huron Warner. Gustaf Holmquist, the Swedish baritone, was heard by a large audience in Rockford, assisted by Emil Larson, organist, and the choir of the First Swedish Lutheran Church.

A large audience gathered on November 22 in the Saugatuck Congregational Church, Bridgeport, Conn., for the annual sacred concert, given by Mrs. George Weidenhammer, soprano; Mrs. Arthur B. Lake, contralto; David F. Albrecht, tenor; Isaac B. Wakeman, baritone, and Mrs. Arthur B. Jeliffe, organist.

The Girls' Musical Club of Houston, Tex., recently held its first meeting of the season in the Bender Hotel. A varied program was presented by Louise Daniels and Mrs. Roberts, pianists, and Mrs. Spencer, soprano. The music was selected from the Russian school, which had been under discussion during the last season.

Under the direction of Myrtle Adams a concert was given on November 17, in the Town Hall of Adams, Mass. The Williams College String Sextet and Mme. Pampari, soprano; Signor Gatti, tenor; Yvonne Vinelette, soprano; Mrs. W. Elmer Finley, violinist, and Susan Snow, pianist, collaborated in presenting a varied program.

At the Tonkunstler Society's concert, given on November 24 in Assembly Hall, New York, an unusual program was brought forward. Thuille's fine violin sonata was played by Messrs. Voelckner and Klingenfeld and Mme. Reed-Hutchins presented a group of soprano solos. A quartet by Kopylow concluded the program pleasantly.

Grace H. Warner, pianist; A. Geitzen, viola, of the Boston Symphony Orchestra; Edith Geitzen in Flemish and French songs; Edith McGregor Woods, contralto, and Harriet E. Conners, whistling soloist, contributed the program for a Red Cross concert under the auspices of the Church of the Higher Life, Boston, on November 18.

A Red Cross benefit concert was given on November 19, in the West End Congregational Church, Bridgeport, Conn. The soloists were Rena Hubbell, soprano; Edith Proudfit, pianist; Edna Northrup, organist; Charles Mertens, baritone; Mrs. Lillian Phillips, contralto; Vida Bradley, soprano; Vera Bertilson, contralto, and Horace Jones, violinist.

At the private opening of the Benjamin Altman collection at the Metropolitan Museum of Art, New York, on Tuesday evening, November 17, David Mannes conducted an orchestra made up of players from the Symphony Society of New York in works by Elgar, Wagner, Brahms, Raff, Bizet, Bach, Berlioz, Tschaikowsky, Beethoven and Waldteufel.

A recital was given recently in the Calvary Methodist Church, Albany, N. Y., by Leora Gertrude McChesney, contralto, of Syracuse; Mrs. Sydney Haines Coleman, pianist, and Mrs. E. G. Saunders, reader. The Monday Musical Club gave an organ recital at the First Lutheran Church, with organ numbers by Harry Russell, Henrietta Gainsley, May Melius and Ruby Quackenbush.

Ulysses S. Kerr, basso cantante, recently gave a song recital in Albany, N. Y., under the auspices of Grace Episcopal Church. He was assisted by A. W. Burgemeister, pianist. The second of a series of lectures on "Music Forms," by William L. Glover, of the Troy Conservatory of Music, under the auspices of the music department of the Woman's Club, was given recently in Albany.

In two recitals, given on November 18 and 19 by the violin students of Frank P. Kaspar, Baltimore, with the assistance of William A. Neumann, cellist, and Felice Iula, accompanist, the participants were Sadie Gilman, Louise Lambert, Frank Stecher, George Schwarzenbach, E. Dobihal, J. Sacha, C. Daugherty, F. Kaspar, Anton Sedlacek, William Rosenberger and Ernestine Rokos.

A concert for the Belgian Relief Fund was given on November 20 in the City Opera House, Waterville, Me. Frederick Gunther, the bass-baritone, was one of the soloists and he won recalls with his interpretation of three American songs. The other artists were Jennie Chace Lee, pianist; Frances Emery Stuart, soprano; Ella Celia Mylius, reader, and Evangeline A. Giboin, accompanist.

Grace Jeannette Brooks, contralto, with Fannie Judson Farrar at the piano, gave a faculty recital in Dennison Conservatory of Music, Granville, O., recently, Miss Brooks bringing forward songs by Schubert, Franz, d'Hardelet, Ronald, Rogers, Lang, Wood, Leon, Brewer, Strauss, Donizetti, Fisher and Russell. Miss Brooks, a Columbus musician, has recently been added to the faculty of Dennison Conservatory.

Brewer, Strauss, Donizetti, Fisher and Russell. Miss Brooks, a Columbus musician, has recently been added to the faculty of Dennison Conservatory.

On November 20 a concert for the benefit of the Red Cross war fund was given at Rochester, N. Y., by the Festival Chorus, under the direction of Oscar Gareissen, assisted by the following local artists: Lina Everett, Mrs. Anna Hechert Koehne, Leila Livingston Morse, Mrs. Charles G. Hooker, Frank Spencer, Castellanos-Varillat, John C. Bostelmann, Jr., Bedrich Vaska, John Adams Warner and Miss Klinzing.

Under the direction of Mrs. Carrie R. Beaumont a club of young women has been organized in Portland, Ore., for the purpose of musical study. The members are all under the age of sixteen. The club has been named the Carrie Jacobs Bond Club in honor of Mrs. Bond, who is a friend of Mrs. Beaumont. The following officers were elected: President, Etelka Parrish; vice-president, Mary E. Harney; recording secretary, Dorothy Albaugh; corresponding secretary, Margaret Holbrook; treasurer, Imboden Parrish; membership committee, Jennie Bonine, Catherine Bonham and Leonore Powell.

The weekly meetings of the musical appreciation class of the Peabody Conservatory of Music, Baltimore, conducted by the director, Harold Randolph, have been arousing deep interest in the city, with capacity audiences at each meeting. The class is designed to develop a deeper appreciation of orchestral, operatic and other compositions. The meetings, which are really in the nature of lecture-recitals, take place on Monday afternoons and will continue until March 17. During the course Mr. Randolph will be assisted by other artists, both instrumental and vocal. A knowledge of music is not required for these lectures, which are popular enough to be enjoyed by the average listener. Programs of orchestral music and other noteworthy concerts are being discussed during the course.



Richard Heuberger

Richard Heuberger died in Vienna last week at the age of sixty-four. He was widely known as a composer and writer on musical topics. He was born in Graz, June 18, 1850. He played an important part in the musical life of Vienna, being conductor of the Academic Singing Society, of the Vienna Singakademie and of the Vienna Male Chorus and professor at the Vienna Conservatory. In addition to this he was music critic of the *Wiener Tageblatt* and the *Neuen Freien Presse* (1896 to 1901) and editor of the *Neuen musikalischen Presse*. He was a thorough musician, devoted to the more serious phases of his art, but found that it was difficult to make a living from his big orchestral works, operas, songs and part songs and so was obliged to give his attention to the composition of light music. After two ballets, "Lautenschlägerin" and "Struwwelpeter," he wrote four operettas, of which "The Opera Ball" had the greatest success. This work was produced in America. Heuberger visited this country in 1907 at the time of the visit of the Vienna Male Chorus. His books include a biography of Schubert and several collections of his critical articles.

Emil Gerber

Professor Emil Gerber, head of the Jamaica (Long Island) Conservatory of Music, died on November 20 at St. Mary's Hospital, Jamaica, from pneumonia, after an illness of less than a week. He was a native of Germany and fifty-one years old. He came to this country thirty years ago. For many years he had been active in musical circles about Jamaica. He played at various times in opera orchestras. He leaves a wife and seven children.

John A. Hayes

John Aloysius Hayes, formerly a well known tenor church singer, died at his home in Verona, N. J., November 21.

## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Alcock, Bechtel.**—East Orange, N. J., Dec. 15; Newport, N. Y., Dec. 20.  
**Antosch, Albin.**—Paterson, N. J., Dec. 7.  
**Beddoe, Mabel.**—Montclair, Dec. 8.  
**Borwick, Leonard.**—Carnegie Hall, New York, Dec. 8.  
**Brandegge, Hildegarde.**—Detroit, Dec. 3, 8.  
**Brown, Albert Edmund.**—Boston, Dec. 21.  
**Bryant, Rose.**—Philadelphia (Mendelssohn Club), Dec. 10; Elizabeth, N. J. (Choral Club), Dec. 17; Brooklyn, Mar. 5; New Britain, Mar. 9.  
**Burnham, Thuel.**—Quincey, Ill., Dec. 7; Valley City, N. D., Dec. 10; Minneapolis, Dec. 12; Burlington, Dec. 14; Chicago, Dec. 16.  
**Chipman, John.**—Boston, Dec. 8.  
**Claussen, Julia.**—Godfrey, Ill., Dec. 16; Greencastle, Ind., Dec. 17; St. Paul, Dec. 31.  
**Connell, Horatio.**—Germantown, Pa., Dec. 8; Baltimore, Dec. 11; Trenton, N. J., Dec. 16.  
**Dadmun, Royal.**—Glen Cove, Dec. 5; New York, Dec. 6; Albany, Dec. 18; Sewickley, Pa., Dec. 14; Williamstown, Mass., Jan. 14; Hamilton, N. Y., Feb. 18.  
**Davidson, Rebecca.**—Paterson, N. J., Dec. 7.  
**Dunham, Edna.**—Flushing, Dec. 4; Paterson, N. J., Dec. 6.  
**Friedberg, Carl.**—New York, Dec. 6; Chicago, Dec. 13.  
**Ganz, Rudolph.**—Providence, R. I., Dec. 8; Portland, Dec. 9; Worcester, Dec. 11.  
**Gates, Lucy.**—New York (Rubinstein Club), Dec. 8.  
**Gebhard, Heinrich.**—Boston, Dec. 4 and 9.  
**Gerville-Réache, Jeanne.**—Boston, Dec. 6.  
**Gilbert, Harry.**—East Orange, N. J., Dec. 9.  
**Gotthelf, Claude.**—Los Angeles, Cal., Dec. 29.  
**Green, Marion.**—Minneapolis, Dec. 7.  
**Gunn, Kathryn Platt.**—Hackensack, N. J., Dec. 6; Brooklyn, Dec. 7; Mineola, L. I., Dec. 17; Locust Valley, L. I., Dec. 20.  
**Gurowitsch, Sara.**—Flushing, Dec. 4.  
**Hauser, Isabel.**—New York (Æolian Hall), Dec. 2.  
**Harrison, Charles.**—Hoboken, Dec. 6; Glen Ridge, Dec. 10; Newark, Dec. 18; Montclair, N. J., Dec. 29; Trenton, N. J., Dec. 30; New York, Jan. 14; Haverhill, Mass., Jan. 20.  
**Hunt, Helen Allen.**—Boston, Dec. 8.  
**Hutcheson, Ernest.**—New York, Dec. 7.  
**Ivins, Ann.**—Lockport, N. Y., Dec. 7.  
**Jepperson, Florence.**—Boston (Handel and Haydn Society), Dec. 20.  
**Kaiser, Marie.**—Hoboken, Dec. 6; Paterson, Dec. 7; Montclair, Dec. 29.  
**Katz, Adele.**—Æolian Hall, New York.  
**Kerns, Grace.**—Pittsburgh (Apollo), Dec. 18.  
**Learned, Ellen.**—Irvington-on-the-Hudson, N. Y., Dec. 1; Hazelton, Pa., Dec. 4.  
**Lund, Charlotte.**—New York, Dec. 5.  
**Langstrom, Marie Stone.**—Philadelphia, Dec. 7; New York City (Oratorio Society), Dec. 29-30.  
**Mertens, Alice Louise.**—Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10; Philadelphia, Dec. 28; Newark, Jan. 14; New York, Feb. 20.  
**McCue, Beatrice.**—New York, Dec. 9; New York, Dec. 10.  
**Miller, Reed.**—Cincinnati, Dec. 2.

**Morrisey, Marie.**—Waterbury, Conn., Dec. 13.

**Morse-Rummell.**—Buffalo, Dec. 10.  
**Mukle, May.**—Baltimore (Peabody), Dec. 4.  
**Music League of America.**—Æolian Hall, New York, Dec. 1.  
**Nichols, John W.**—Brooklyn, Dec. 6; Chicago (Apollo), Dec. 25, 27.  
**Nichols, Mr. and Mrs. John W.**—New York (Columbia), Dec. 10.  
**Nielsen, Alice.**—Providence, R. I., Dec. 8; Portland, Dec. 9; Worcester, Dec. 11.  
**Northrup, Grace.**—New Brunswick, N. J., Dec. 5.  
**Pilzer, Maximilian.**—New York (Æolian Hall), Dec. 6.  
**Purdy, Constance.**—New York, Dec. 10; Bayau Quartet, Dec. 12, 16; St. Paul, Jan. 13.  
**Reardon, George Warren.**—Hackensack, N. J., Dec. 6; Brooklyn, Dec. 7; Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10; New York City, Dec. 11; New York City, Dec. 15; Locust Valley, L. I., Dec. 17; Poughkeepsie, Dec. 29; New York City, Dec. 31; White Plains, Jan. 16; Yonkers, N. Y., Jan. 27; New York City, Feb. 20.

**Reardon, Mildred Graham.**—Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10; Elizabeth, N. J., Dec. 17.

**Rio, Anita.**—Nashua, Dec. 4; Hartford, Conn., Dec. 7; Newark, N. J., Dec. 10.

**Sapirstein, David.**—Chicago, Dec. 7; Brooklyn (Philharmonic), Dec. 12; Boston, Dec. 15.

**Sarto, Andrea.**—Minneapolis, Dec. 6; Topeka, Kan., Dec. 8; Wichita, Kan., Dec. 13; Lindsborg, Dec. 9; Emporia, Dec. 10; Leavenworth, Dec. 12; Salina, Dec. 14; Buffalo, Feb. 4; Chicago, Feb. 22.

**Schutz, Christine.**—Hoboken, Dec. 6; New York, Jan. 9.

**Serato, Arrigo.**—California tour, Dec. 4-17.

**Smith, Ethelynde.**—Chicago, Dec. 6; Bath, Me., Dec. 30; Portland, Me., Jan. 8; Chicago, Feb. 14.

**Stanley, Helen.**—Minneapolis, Dec. 4.  
**Sundelin, Marie.**—Tufts College, Mass., Dec. 6.

**Stojowski, Sigismund.**—Carnegie Hall, New York, Dec. 5.

**Thompson, Edith.**—Salem, Mass., Dec. 10.

**Webster, Carl.**—Arlington, Mass., Dec. 4; Lynn, Mass., Dec. 7; Waterbury, Conn., Dec. 13.

**Wells, John Barnes.**—New York, Dec. 7; Brooklyn, Dec. 27.

**Wheeler, William.**—Hasbrouck Heights, N. J., Dec. 7.

**Williams, Grace Bonner.**—Bridgeport, Dec. 8.

**Zeisler, Fannie Bloomfield.**—New York, Carnegie Hall, Dec. 12.

## Orchestras, Quartets, Chorus, Etc.

**American String Quartette.**—Annville, Pa., Dec. 7; Allentown, Dec. 9; New York (Walldorf), Dec. 12.

**Boston Symphony Orchestra.**—Carnegie Hall, New York, Dec. 3, 5.

**Kneisel Quartet.**—Boston, Dec. 1; New Haven, Conn., Dec. 2; Philadelphia, Dec. 3; Gettysburg, Pa., Dec. 4; Newark, N. J., Dec. 9; Brooklyn, Dec. 10; Pittsburgh, Dec. 11; New York, Dec. 13; Flushing, N. Y., Dec. 16; New York (Æolian Hall), Dec. 22.

**Manhattan Ladies Quartet.**—Brooklyn, Jan. 3; Olean, N. Y., Feb. 8; St. Louis, Feb. 11.

**Mannes, Mr. and Mrs. David.**—Ypsilanti, Mich., Dec. 4. (Sonata Recitals).

**Minneapolis Symphony Orchestra.**—Minneapolis, Dec. 4, 6, 7.

**Oratorio Society of New York.**—Carnegie Hall, New York, Dec. 9 ("Dream of Gerontius"); Mar. 24 ("Joan of Arc").

**Philharmonic Society of New York.**—Carnegie Hall, New York, Dec. 5, 6, 10, 11.

**San Francisco Symphony Orchestra.**—San Francisco, Cal. (Cort Theater), Friday afternoons, Dec. 4, 11.

**Schubert Quartet.**—Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10.

**Symphony Society of New York.**—Dec. 4, 6, 13.

**Tollefson Trio.**—Brooklyn, Dec. 6; Brooklyn (Academy), Dec. 11.

**Zoellner Quartet.**—Brill Cliff, N. Y., Dec. 1; Poughkeepsie, N. Y., Dec. 2; Boston, Dec. 3; New York (Æolian), Dec. 13.

## TO SING "JOAN OF ARC"

**Oratorio Society Will Give Bossi's Work First American Performance**

The Oratorio Society of New York, Louis Koemmenich, conductor, will sing Sir Edward Elgar's "The Dream of Gerontius" on Wednesday, December 9, for the sixth time in its history. Gervase Elwes, long identified with the name part, comes from England especially for this event. The other soloists are to be Mildred Potter, contralto, and Frank Croxton, bass. The orchestra of the New York Symphony Society will assist. The customary "Messiah" concerts are scheduled for December 29 and 30.

Enrico Bossi's "Joan of Arc," a novelty of peculiar timeliness, will be sung on March 24 for the first time in America. For months the officials of the society, who announced this work six months ago, have been filled with apprehension lest they should fail to secure the score and parts of this work. They have just learned that the music is now on its way to them.

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## NEW YORK CONCERT CALENDAR

November

28—Olga Samaroff, piano recital, afternoon, Carnegie Hall.

28—Adele Katz, piano recital, evening, Æolian Hall.

28—N. Y. Symphony Society, evening, Seventy-first Regiment Armory.

29—N. Y. Symphony Society, afternoon, Æolian Hall.

29—Philharmonic Society, afternoon, Carnegie Hall.

December

1—Benefit Concert for Red Cross (Wilfrid Douthitt, baritone; Blanche Manley and the Stanley Quartet), afternoon, Æolian Hall.

1—Mme. Frances Alda, song recital, afternoon, Carnegie Hall.

1—Music League of America, concert, evening, Æolian Hall.

2—Isabel Hauser and Saslavsky Quartet, joint recital, evening, Æolian Hall.

3—Florence Austin, violin recital, afternoon, Æolian Hall.

3—Boston Symphony Orchestra, evening, Carnegie Hall.

4—N. Y. Symphony Orchestra, afternoon, Æolian Hall.

4—Franklin Riker, song recital, evening, Æolian Hall.

5—Harold Bauer, piano recital, afternoon, Æolian Hall.

5—Boston Symphony Orchestra, afternoon, Carnegie Hall.

5—Philharmonic Society, evening, Carnegie Hall.

6—N. Y. Symphony Society, afternoon, Æolian Hall.

6—Philharmonic Society, afternoon, Carnegie Hall.

6—Maximilian Pilzer, violin recital, evening, Æolian Hall.

8—Leonard Borwick, piano recital, afternoon, Carnegie Hall.

8—Rubinstein Club (Lucy Gates, Ferrari-Fontana, soloists), evening, Waldorf-Astoria.

9—George Hamlin, tenor, song recital, afternoon, Æolian Hall.

9—Oratorio Society ("Dream of Gerontius"), evening, Carnegie Hall.

tone in songs in German and English, Secchi's "Lungi del caro" and "Connaissu le pays" from "Mignon." Frank La Forge's "Before the Crucifix" disclosed her lower register with especial effect. Mr. Black stirred the auditors with his "Ridi Pagliaccio" and added "La donna è Mobile" to his applauded song group. The art of Mr. Spalding was effusively recognized as set forth in the first movement of the Tschaikowsky Concerto and various pieces, including his own "Nostalgia," Dvorak's "Humoresque" and the Kreisler "Liebesfreud" were his encores. The accompanists were E. Romayne Simons, Bidkar Leete and André Benoit. K. S. C.

## LAETA HARTLEY'S SUCCESS

Pianist Wins Praise as Boston Symphony Soloist in Cambridge

CAMBRIDGE, MASS., Nov. 16.—Laeta Hartley, pianist, was the soloist with the Boston Symphony Orchestra at its recent concert here, playing the MacDowell Concerto in D Minor. Miss Hartley was especially chosen for this performance by Dr. Muck and his judgment was fully vindicated.

Miss Hartley played the concerto with a full understanding of its widely varying mood-pictures. She proved to be possessed of the necessary technical equipment and musicianship for this exacting work. Her tone is rich and full in quality and was especially well exhibited in this concerto. The audience received her performance with enthusiasm and recalled her several times.

## CONCERT FOR PARIS HOSPITAL

Miss Purdy, Mr. Harris and Mr. and Mrs. Coudert in Fine Program

There was an interesting concert in aid of the American Ambulance Hospital of Paris at the Hotel Plaza, New York, on November 20. The assisting artists were Mme. LeFonteney-Coudert, soprano; Constance Purdy, contralto; George Harris, Jr., tenor, and Philippe Coudert, baritone.

Miss Purdy's rich contralto gave especial pleasure in a group of Russian songs, delivered in the original tongue, and in John A. Carpenter's "Fog Wraiths." Mr. Harris's artistic vocalism was manifested particularly in William G. Hammond's "Pipes o' Gordon's Men." "Vissi d'Arte" from "Tosca" revealed the beautiful quality of Mme. Coudert's voice, and Mr. Coudert was heard to especial advantage in a duet from Hamlet with Mme. Coudert.

## Western Teacher Opens New York Studios

Mme. Elizabeth Pillow Oliver, who for several years taught in Chicago and Oklahoma City, has located permanently in New York and has brought with her to this city several of her western pupils. Mme. Oliver was a pupil of the late King Clark and also studied with Mme. Viardot. Her studios are in Carnegie Hall.

## RUBINSTEIN NATIVE ARTISTS

Alice Sovereign, Spalding and Black in Club's Opening Musicale

Mere man entered the Eden of the Rubinstein Club musicale last Saturday afternoon at the Waldorf-Astoria, New York, when the program was followed for the first time by a thé dansant. Mrs. W. R. Chapman, president, announced that she had given way to a majority demand for this innovation, and that the two sections of the entertainment would be kept entirely separate, with no hurrying of the musical program. Continuing its work for American artists, the club introduced as soloists Alice Sovereign, contralto, a former Rubinstein member; Cuyler Black, tenor, and Albert Spalding, violinist. Also, Mrs. Chapman announced that the club would devote to the aid of stranded American musicians the proceeds of the annual series of card parties.

Miss Sovereign revealed warmth of

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## ABUNDANT PIANO MUSIC IN BOSTON

Ruth Deyo, Emiliano Renaud and Tina Lerner Figure in Concerts of the Week

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, November 22, 1914.

RUTH DEYO, pianist, gave a recital Thursday afternoon in Jordan Hall. Her program showed her to be a musician of taste and discernment. She played MacDowell's "Sonata Eroica," Bach's Toccata in D Major, Brahms's Intermezzo, op. 76, No. 4, and op. 118, No. 1; Chopin's Fantasie; Debussy's "Claire de Lune" and "Danseuses des Delphes"; Balakireff's "Islamey." Miss Deyo has a refined style. Possibly she does not realize the necessity for broad effects and more pronounced contrasts than she ordinarily indulges in when playing in public, but she interpreted her music always intelligently, with sympathy for the period in which the music was composed and the characteristic style of the composer, and with technical security.

Emiliano Renaud also gave a piano recital on Saturday afternoon in Steinert Hall. His program included music by Bach-Busoni, Schumann, Chopin, Renaud, Liszt. In the "Papillons" of Schumann he showed fancy and he gave a fiery performance of Liszt's "Mephisto" Waltz. Most successful of all the performances were those of his own pieces from a set, "Seven Little Pieces for Children," "Marionette," "La Chasse au Renard," "Poupée Dansante." These little pieces had real charm, a graceful and unhampered melodic line and a simplicity that was not too conscious. A child might believably enjoy and profit by the first and the last pieces, while the same child might find the "Chasse au Renard" a little difficult, technically. Mr. Renaud was not always fortunate in his technical execution and the quality of his tone.

A concert of more than ordinary interest was that given at the Boston Theater this afternoon. This was the third of the concerts for the people which have been given, very successfully, at fortnightly intervals and on Sunday afternoons, in this theater. The artists were Tina Lerner, pianist, and the Swedish Singing Society, Gustaf Sundelius, director.

Miss Lerner was welcomed on her return to this city. Her tone is as beautiful as ever, and her feeling for the piano, the poetic coloring of her interpretations, brought enthusiastic applause. She played music by Mozart, Bach, Chopin, Weber, Schubert-Liszt and Liszt.

The Swedish Singing Society excelled in Swedish songs by Wennerberg, Palm, Södermann, Lindblad, Gustaf, Swedbom, Korling. They were also heartily applauded after Geibel's "Onward March," cheap enough, but pleasing to the crowd, and an arrangement of Stephen Foster's "My Old Kentucky Home."

At the same time, in Symphony Hall, a goodly audience gathered for the first pension fund concert of the season, when the program consisted entirely of the overtures and preludes of Wagner, ranging from the "Rienzi" overture through the chronological succession of Wagner's operas and concluding with the "Parsifal" Prelude. This program is not unfamiliar, and Dr. Muck and his men are

## A CHORAL NOVELTY BENEFIT UNITES BOTH SEXES IN COLLEGIATE CONCERT



Members of Wellesley Glee Club Which Appears for First Time in Concert with a Male Organization, Princeton Glee, Benefit, Waldorf-Astoria, New York, November 28

"A SHATTERING of precedents that will be positively inspiring" is the description given by Mrs. Robert B. Ludington, chairman of the committee in charge, of the concert by the Wellesley and Princeton Glee clubs at the Waldorf-Astoria on the evening of Saturday, November 28. It is a breaking down of all usually accepted principles for these young women of the college on Lake Waban to become travelling troubadours

always applauded for it. Moreover, it is always a popular drawing card. Conductor and orchestra were most cordially received.

Perhaps the most interesting program that Dr. Muck and his men have given this season was that of the concerts of the 20th and 21st; Strauss's Symphonic Fantasia, "Aus Italien"; two pieces for cello, "Waldehrne" and Rondo, Dvorak (cellist, Heinrich Warnke); "Rhapsodie Espagnole," Ravel; "Overture to a Comedy of Shakespeare," Paul Scheinpflug.

Dr. Muck and his men made the Strauss work vivid and romantic and youthful again. Mr. Warnke's cello playing gratified the audience by reason of its warmth and artistic finish, and the same might be said of the performance of the Overture of Scheinpflug. One wonders whether an orchestra of less capacity than the Boston Symphony, and its superb wood-wind department, could have done so much justice to the difficult work of Ravel.

OLIN DOWNES.

### Lhévinne Sails Early in December

Loudon Charlton has received a cablegram from Josef Lhévinne which definitely sets at rest any doubts as to the Russian pianist's coming to America for his concert tour, as scheduled, this season. Lhévinne cables from Copenhagen that he will sail on December 10 or earlier if possible. He will, therefore, arrive in ample time for his first engagement, which will be a recital in New York on December 29.

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and to appear upon a stage jointly with a male organization. Absolute need has made custom go by the board. The Wellesley alumnae have to raise \$250,000 by January 1. If this is forthcoming John D. Rockefeller will supply as much to build an administration building to take the place of the one that burned last Spring.

The Princeton Glee will bring its banjo club along. The Princeton men are most

enthusiastic over the opportunity to help Wellesley, and they are working for the success of the occasion hand in hand with alumni of Yale and Harvard, of Cornell and Williams, the latter, investigation develops, being husbands of Wellesley alumnae. After the concert there will be a dance. President Hibben, of Princeton, and Mrs. Hibben and Miss Pendleton, president of Wellesley, will be present.

## BOSTON HONORS ITS SYMPHONY FOUNDER

Recognition of Major Higginson's Great Service Given at Birth-day Dinner

BOSTON, Nov. 21.—Coincidentally with the eightieth birthday of Major Henry L. Higginson, which came to pass on Wednesday, November 18, a dinner was given the celebrated citizen of New England at the Copley-Plaza, at which Senator Lodge presided, and many distinguished guests attended from far and near. The Apollo Club and the Symphony Orchestra, conducted by Dr. Karl Muck, provided the musical program. Among the speakers were Dr. Muck, who proposed a toast to Mr. Higginson, and George W. Chadwick, who warmly eulogized "the angel" of the Boston Symphony Orchestra and the man who had given Symphony Hall to Boston. Many were the speeches and there was a plenty to speak of—the wounds received in the Civil War, the solidity and integrity of Major Higginson's operations in the financial world; the world-famous orchestra which he founded and maintains; the relations between Major Higginson and Harvard University, which have proved so profitable for the university,

sity, and a hundred other tokens of the lifework of a great man.

On the same day "The Boston Symphony Orchestra," a history of the orchestra itself and the ambitions of Major Higginson which led to its inception, by A. de Wolfe, was issued from the presses of Houghton & Mifflin Co. This book is valuable, not only as a collection of data, but as affording a picture of the early days of the orchestra, the musical conditions in Boston when it came into being and the various steps in its development. The data have been compiled from letters of Major Higginson, which until now had not been made public; from newspaper records, programs, correspondence of conductors and other members of the orchestra.

The Boston Symphony Orchestra, now numbering 101 players, has this year, for the first time in its history, a wholly different personnel from that of the year 1881, when it numbered from sixty-six to seventy. Daniel Kuntz, first violin, and the last of the original band, retired at the end of last season. The conductors from 1881 were: George Henschel, 1881-84; Wilhelm Gericke, 1884-89; Arthur Nikisch, 1889-93; Emil Pauer, 1893-98; Wilhelm Gericke, 1898-1906; Karl Muck, 1906-08; Max Fiedler, 1908-12; Karl Muck, 1912. O. D.

A large number of musicians, Walter Damrosch among them, visited the Tercentenary Exposition at the Grand Central Palace, New York, last week, to hear the Cuban National Band, and they all had a word of praise for its performance.

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